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Salvini's Advice to Young Actors



THE NEW YORK
DRAMATIC
MIRROR



JULY 8, 1916

PRICE TEN CENTS



JULIA DEAN AND HER AIREDALE TERRIER

America's Representative Dramatic Journal



White, N. Y.



White, N. Y.



White, N. Y.



White, N. Y.



Leading Members of the Washington Square Players. From left to right: Edward Goodman, Frank Conroy, Helen Westley, Roland Young, Florence Enright, Grace Griswold, Mary Morris and Margaret Mower. Brief details concerning them appear elsewhere in this issue



Marceau, N. Y.

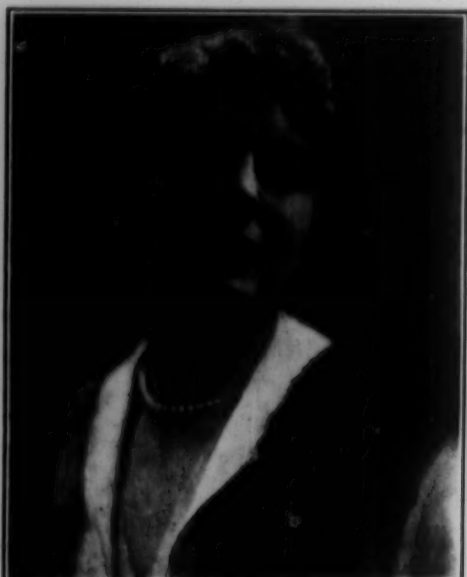


White, N. Y.



White, N. Y.

Florenz Ziegfeld advertises his "Midnight Frolic" with success in the tenth anniversary production of "The Follies," now on view at the New Amsterdam Theater. In the front line formation, beginning with the fifth figure from the left, are: W. C. Fields, Allyn King, Don Barclay, Frances White, William Rock, Fannie Brice, Bernard Granville, Ina Claire, Sam B. Hardy, Ann Pennington, Carl Randall, Emma Louise Haig, Justine Johnston, and Helen Barnes



Campbell Studio, N. Y. C.

Yvonne Garrick, a French actress, who appeared in New York last season at the Theater Francaise, has temporarily succeeded Martha Hedman, a Swedish actress, in the part of Virginia Kelva, a Swiss nurse, in "The Boomerang." Miss Hedman is enjoying a brief vacation

THEATRICAL PERSONALITIES



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Ann Murdock will open the Lyceum Theater's new season in "Please Help Emily," a farce, which won a great success in London. Miss Murdock's last appearance on the New York stage was in the revival of "A Celebrated Case" at the Empire Theater in the Spring of 1915



THE NEW YORK DRAMATIC MIRROR



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TO A YOUNG ASPIRANT IN THE DRAMATIC ART

BY TOMMASO SALVINI

(Few actors of modern times succeeded in gaining such widespread fame as Tommaso Salvini. This fame was not ephemeral. He was one of the few really great artists who could thrill an audience by the sway of his passions. His Othello was a raging volcano of jealousy, yet the part was never over-acted. Even in the most violent scenes there was the restraint of art. In the character of the gladiator, on the other hand, Salvini was the embodiment of paternal tenderness, and in the scene where he slays his daughter, his own tearful speech made the hearts of his audience overflow with responsive grief. A great deal of his efficiency was ascribable to the wonderfully sonorous tones of his voice; in speaking the word "gladiator" with the sustained Italian accent on the last syllable, it seemed to roll like mild thunder through the entire auditorium of the theater. The great tragedian threw all his vitality into his work, and was seldom fit for more than three performances a week. In 1910 he wrote a short article, "To a Young Aspirant in the Dramatic Art," for the Century Magazine. At the request of several readers we now reproduce this article in the belief that it contains so much valuable counsel to the truly ambitious young aspirants that nothing written within a generation has surpassed it in truly important suggestions. The stress placed upon the need of cultivating the voice is particularly recommended to those who hope to achieve a position on the stage.—ED.)

AS you wish me to give you some advice about taking up the dramatic art, I am most pleased to tell you what my long experience leads me to suggest. First of all, let me hope that you possess such qualities as are necessary to success. Are you endowed with a good figure and an expressive countenance? Have you a strong, vibrating, and flexible voice, which will adapt itself to the various feelings and passions you will have to express? Are you cultivated enough to interpret the thought of various authors? Do you think yourself capable of identifying yourself with the many characters you will have to represent? Should you fulfill all these conditions (but you had better be sure of it), then give yourself entirely to your art.

The knowledge of the classics is indispensable. Homer, Ossian, Dante, Shakespeare, Milton, Hugo, and many others uplift the mind to great poetry and train the ear to its beautiful sound. Those who can repeat verse with a sense of truth and feeling will also render prose with naturalness and power.

Faithfully to represent a historical character, you should look over old chronicles, try to find out who surrounded him and study the customs and habits of his times. Only thus will you obtain an insight into your hero's real nature and his epoch, and it will then be easier for you to attain not perfection, which is humanly impossible, but at least a faithful similitude, which may draw admiration and applause.

When studying your part, and after having first acquired a real understanding of the whole work, you should read it over and over from beginning to end, without dwelling on any particular speech or scene. By doing this you will obtain a thorough knowledge of the character as a whole, and will soon perceive the salient points from which effects should be soberly drawn. This repeated reading must not be allowed to bore you, as it will give you such mastery over your part that not a word will be lost to you, and it will become to you as your own creation.

You should also train your voice, and see that it becomes resonant and well modulated. Study your part aloud, so as to see whether the tone of your voice, in expressing a given sentiment, is correct or not. You will also be able to judge whether the gestures and movements which you will be led to make are right or must be corrected. A doubtful or irresolute gesture has no meaning; therefore all gestures should be determined and significant.

And this is not all. Many people think that acting is an easy task, whereas it is far otherwise. Of all arts, acting is the nearest to life. If the painter's or the sculptor's task is a hard one, what shall we say of the actor's? His requires plastic movements, a clear diction, an expressive face, a well-adapted figure. To comprehend a character throughout the whole play is most difficult, and few are the actors, even among the experienced, who can do so. Such things as moving about on the stage, the expression of a face, and the inflections of the voice, cannot be taught, but one can give a few general rules. For

instance, the step should be firm, the arm should move from the shoulder and not from the elbow; the hands should be kept half-closed; the fingers should never be far apart; and, lastly, the voice should never pitch to falsetto. These are general, theoretical rules, but, of course, if interpreted as inflexible laws which admit of no exception whatever, they would apply only to marionettes. If a potential actor, after having received advice and counsel, cannot amend himself, he had better renounce the career. God no doubt meant him for something else.

Another very important thing for an actor is that his make-up should accord with the epoch and char-

a delusion to think that intelligence and personality are all that one requires to obtain fame. An actor may have an excellent method, a fine voice and great intelligence, but if he has not also physical qualities, his successes will not go beyond a little approval; he will not carry away his audience, and the public will class him among the good, but not among the best.

And yet the public is not unfair. It obliges no one to go on the stage at all and appeal to its indulgence. Therefore inadequately equipped actors should not complain of the public's indifference or of writers' criticisms. If one tries to fly toward the sun with wings of wax, one must not be surprised if the sun's rays melt his wings. Some will object that art should not be the monopoly of those most favored by nature, but that others also should have a right to follow it. This I do not deny, but, nevertheless, an actor ought to realize what he can or cannot represent, and should abstain from parts for which he is not adapted. Legendary and heroic characters—such as Saul, Samson, the Gladiator, Ingomar, and the Moor of Venice, require a massive figure and a powerful voice; and as nature gave me these qualities, my name became associated with those of Othello, the biblical king, the barbarous Ingomar, the unhappy Samson, and the unfortunate Gladiator. It is most important that an actor should realize his strong and weak points. I know that I should never have dreamed of attempting a part that was not adapted to my temperament or my build, such as Shakespeare's Richard III., Delavigne's Louis XI., or Victor Hugo's Triboulet (Rigolotto). The field of dramatic art is so wide and fertile that a good actor can always choose the part adapted to him. I might name several esteemed artists who have tried to represent personages not fitted to their capabilities, and have consequently failed. Some of them have given in, whereas others have obstinately persisted, but with meager satisfaction to themselves and still less to the public; nor indeed can I see what art and its dignity have gained by it.

A few more words in conclusion, I should like to impress my fellow-actors, especially the young ones, with the importance of not being improvident. Artists in general seem to think little about the swift flight of time, and often have occasion to repent of their forgetfulness. What can be more humiliating, in the days of old age, illness, or weakness, than for an artist to have to hold out his hand for charity? What then becomes of his dignity and pride? Any man who respects himself, and is able to rise to eminence by his gifts, is also bound to provide for his moral dignity, if he wishes to leave an honored and respected name.

As I am the eldest living actor, I hope these few observations of mine will not seem unworthy to my younger fellow-actors, especially as I have made them only with the purpose of advancing the consideration and welfare of dramatic art.

ART AXIOMS OF SALVINI

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If a potential actor, after having received advice, cannot amend himself, he had better renounce his career.

As regards modern and invented characters, common sense and good taste ought to be one's chief guide.

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acter of the person he has to present. Here again an absolute rule cannot be given, but it will always be advisable to frequent picture galleries, to examine carefully the paintings which show the character one wishes to represent, to consult works on the wearing apparel of his time, and to peruse illustrated periodicals. As regards modern and invented characters, common sense, and good taste ought to be one's chief guides.

Let us now suppose that, acting up to these bits of advice, you have acquired some reputation in art. There is something more that I should like to say in your interest and that of actors in general. It is

MADAME CRITIC

THIS is the time of year when actors and actresses were wont to hurry them to new scenes for a short time, in order to be better fitted for the fray with agents and managers in need of types for Fall productions. But now it is so different, for most of our favorites have no vacation at all.

They don't need it. Every day is a vacation, for their summers are spent not "in the country" or "at the shore," but "in the pictures," and the pictures lead them into pastures green every day or so. The author of a poem which appeared recently in *THE MIRROR* inquired as to the whereabouts of various stars with the reply that they were in the movies now. Further elucidation might suggest that the weather and mileage mean nothing. The world is their acting ground and the locations in California of today may be an old story by next month when the same company will be found in Siberia or on its way to Egypt.

It seems to me that the constant change offers the greatest fascination of all in the pictures. Legitimate actors are accustomed to traveling, but such changes in dates have never been enthusiastically welcomed for it was looked upon as rather a nuisance to pack one's trunks and move to another hotel and another theater. But in the pictures, where so much outdoor work is done, there is no complaint. Novelty is the greatest asset in the work, both for the public and for the actors.

I chanced to visit a studio last week where Hazel Dawn was acting the leading role in a new picture.

"Why, Miss Dawn," I said, in surprise; "I wondered what had become of you—thought you must be resting at your summer home on Long Island."

"Oh, dear, no," replied the Lovely Pink Lady. "In pictures there's no rest for the weary. All seasons are alike to us. Isn't it splendid? And yet, I cannot lose my love for things musical."

"By that I suppose you mean that you will return to musical comedy in the Fall?" I ventured.

The Lovely Pink Lady smiled a radiant smile, which disclosed her even white teeth between royal purple lips—the big lights were out just then.

"I'm thinking about it," she admitted. "I have three splendid offers but am undecided which, if any, of them to take."

"But why hesitate?" I asked upon being told the names of the managers and the productions, "any one of them seems to spell success."

"Because, because," she said, "I've been almost eighteen months in the pictures, and one acquires the habit."

I learned that Miss Dawn has not neglected her voice or her violin, and devotes a certain amount of time each day to both. She travels to and fro between Long Island and the city by automobile, usually having for company at least one of her sisters—there are five of them, all musical. The youngest is as tall as the Pink Lady herself, but the family speaks of her as "the baby." Don't you know that these five girls do their best to spoil their one brother, a young mining engineer? Such affec-

tionate interest in one another and such concentrated ambition as that possessed by the Dawn family would be difficult to duplicate in theatrical circles.

No matter in how many future musical productions Miss Dawn appears, she will always be spoken of as the Pink Lady, and we shall see her in fancy with a violin. But what a pace she did set with that same violin! Since then we have had violins under the chins of dozens of young stage women. Some know how to play and some do not, but they get the effect. I must say, however, that I have yet to see one who looks or plays as bewitchingly as this same Hazel who is so busy these days in so many different characters, not one of which

are greater than the discomforts—is that of early rising. Do you know what time I get up each morning at present?"

I ventured to suggest eight o'clock, knowing that such an hour is ridiculously early for young and pretty actresses.

"No, indeed," said Miss Walker indignantly. "That's not early at all. I get out of bed every morning on the stroke of four o'clock, for by nine I must be on the location, some sixty miles away. But my automobile is a fast one and the fresh morning air is very delightful. I really enjoy the experience—that is, I do now, since having become accustomed to early rising. At first it was so hard to open my eyes and make them stay open. I reach home in time for dinner at seven."

I asked Miss Walker whether she plans to return to the legitimate stage this Fall.



White, N. Y.

THE BIG TRIUMVIRATE OF THIS YEAR'S POLITICAL SITUATION PLEAD SARCASTICALLY FOR THE SUPPORT OF WINTER GARDEN AUDIENCES IN "THE PASSING SHOW OF 1916." FRED WALTON AS PRESIDENT WILSON, ANDREW HARPER AS MR. HUGHES, AND WILLIAM PHILBRICK AS COLONEL ROOSEVELT. BETWEEN RETORTS DISCOURTEOUS THEY ARE ENTERTAINED BY ED WYNN AND FLORENCE MOORE.

plays a violin at any of the time.

That same day I ran into the man who is usually described as having written the biggest American play of recent years. Eugene Walter is his name, and "The Easiest Way" is the play, although, prior to its production, "Paid in Full," by the same author, was awarded the title of "biggest." Since then Mr. Walter has given us several new plays, but they have not dimmed the fame of the two mentioned. This is not difficult to understand. A man of Mr. Walter's temperament is not all ways in the mood to give the public just what it wants. But I have an idea that from the list of five or six new plays from the Walter pen which will be produced during the coming season there will be a competitor for the two which established such splendid records. Mr. Walter has been working hard for some months past, and I know the public will be keenly interested in the results.

His charming wife, Charlotte Walker, is "in the pictures," and very glad to be there, too, she told me. "The work is not hard and the salary more than generous, so why should I complain?" she asked. "The only hardship of which I could complain—and I won't complain because, after all, I believe the benefits

"I am waiting for a play by my husband," she said. "He has planned all sorts of plots for me, but they are all so good that I simply can't decide which one to choose. First I think I prefer a comedy and then my mood changes and I am sure it is a serious play I want."

It isn't every playwright who is so fortunate or unfortunate as to have the child of his brain critically discussed in his presence, but this is exactly what happened to Miss Rita Weiman, co-author of "The Co-respondent," at the last meeting of the Playwrights Club, of which she is a member.

Miss Weiman was not expected to be present on this interesting occasion, which added interest to the discussion.

It is the custom for the club members to read an act or so from unproduced plays written by themselves. Then everyone is privileged to offer suggestions, criticism or praise, according to his personal impression. On the evening in question, no one had brought a play to be read, and while the members were speculating on what they should do to live up to the purpose of the Playwrights Club, someone had the happy idea that "The Co-respondent" would be a good subject especially as all had seen the play.

"Wouldn't it be funny if Miss Weiman were to walk in right now?" suggested Matthew White, Jr., with the keen foresight of an experienced editor of fiction, who cannot fail to appreciate the exact moment when things in real life should happen exactly as they do in popular magazines.

He glanced apprehensively at the door.

As he did so, it opened and Miss Weiman entered.

There was a dull silence in a moment of emphatic argument. Then someone broke the news.

"Please don't mind me," said Miss Weiman, "go ahead just as if I were not here."

And they did—very bravely at that.

Everything from the furniture to the construction of the plot was dissected.

The drawing room of the millionaire's home was thought by one man to be too expensively furnished. "Now I would have had the room furnished in much simpler fashion," said he. Miss Weiman defended her side of the case.

"Of course you would," she replied good-naturedly. "I can understand that. But then, you are not a millionaire."

At another meeting it was Matthew White, Jr., who after hearing the comments on one act of a play which he was about to submit to managers, declared that it was the worst thing he had ever heard, and it would never leave his possession. And he kept his word.

Frank discussion is what authors are offered at the Club. It is what they want, and it has proved beneficial in a number of cases.

MARIE B. SCHRADER.

MUSIC IN THE THEATER

A theater without music never seems quite right, says a writer in the *Musical Courier*. The spirit of the place demands the enlivening strains of orchestral instruments to break the spell of silence and chase the chill of repression which lurks in musicless theater. Music has been the accompaniment of theatrical plays since the remotest time. In his history of Egyptian customs, Herodotus writes about the feasts and processions and public displays which were accompanied with music. Petronius Arbiter, the friend of Nero, tells us that Trimalchio bawled a tune from the musical comedy, "Laserpicario," in a hideous voice. But, passing over those ancient Greek and Latin ages and coming down to more modern times, we can never find an age in which theatrical performances were without music, though there are few theaters devoted to drama which have no music at any of the performances, notably at the leading dramatic theaters of Paris.

Shakespeare made great use of music. It would be impossible to give some of his dramas without music. It must not be forgotten that the incidental music written for the Shakespearean plays is not merely a little extra attraction added by the producer. The poet directs that music is to be played at certain places. Mendelssohn's music for "A Midsummer Night's Dream" is written for the play as Shakespeare wrote it, and not for an operatic version of it. Music, in fact, must always exist, because it is in accord with human instinct and is not a mere fashion. And although a theater here and there from time to time may attempt to establish the custom of plays without music, the practice is doomed to failure unless some genius should find a method of eradicating from the human brain that love for music and rhythm which has descended to us through untold ages.

Personal

BANKS.—Maine is treating Estar Banks, the player-poetess, with distinguished consideration. The Lewiston Journal recently published a full page of her career with a generous selection from her book of poems, the whole illuminated with a picture of herself. She says Maine otherwise has been cold, and she announces that she will return to the Rialto July 7, adding: "If I do not sign up, shall go to Mexico to try hades for



BETH LYDY IS SINGING WITH SUCCESS THE PRIMA DONNA ROLE IN "STEP THIS WAY."

a while—to get warm." The old saw. Doctors will not take their own medicine. Her own poems of passion are rather warm.

Craven.—A son was born to Mr. and Mrs. Frank Craven on Thursday, June 2. Mrs. Craven was formerly Mrs. Mazie B. Daly. Their marriage took place on May 8, 1914.

Dorziat.—A London dispatch states that Gabrielle Dorziat has resigned her part of Mrs. Travers in "Disraeli," and has returned to her home in Paris. Her next London appearance will be in the leading feminine role in Edward Knoblauch's adaptation of Francois de Croisset's play, "The Hawk," which Vedrenne and Eadie are to produce at the Royalty Theater. When William Faversham produced the play at the Shubert Theater here two seasons ago Madame Dorziat appeared in her original role of Countess De Dassetta. The American adaptation was made by Marie Zane Taylor.

Fiske.—Colonel Willard Fiske, of the Seventh Regiment, N. G. N. Y., which left New York last week for the Mexican border, is a brother of Harrison Grey Fiske, the theatrical manager, and Lyman O. Fiske, business manager of THE DRAMATIC MIRROR. Colonel Fiske, who is a lawyer by profession, has been a member of the Seventh Regiment for thirty-eight years.

Harding.—Lyn Harding, the English actor, who recently won a great success as King Henry VIII. in Sir Herbert Tree's production of the pageant-play at the New Amsterdam Theater, sailed June 28 on the Kronland for England. He has not announced his plans for next season.

Hughes.—Annie Hughes, the English actress, who recently was seen here in "A Woman of No Importance," was operated on June 30 at the Polyclinic Hospital for a recent injury to her kneecap, suffered when she slipped and fell. Although her injury is not serious, she will remain in the hospital for a few more days.

Kyle.—Upon the invitation of the Mayor's Independence Day Committee, Howard Kyle appeared as Abraham Lincoln in a tableau vivant on the night of July 4 at the City College Stadium, and spoke the Gettysburg dedicatory address. The programme also included Madame Galski, Lionel Bramham, and other prominent artists. Mr. Kyle relates an interesting incident in which his father figured with President Lincoln. "My father lived near Lincoln in Springfield, Ill., before the zenith of his fame," says Mr. Kyle. "Once during the Civil War my father, then a captain, in Washington on leave from the front, was denied admittance to the President by an

attendant of the White House, whereupon he wrote across his card, 'An old neighbor from Springfield,' and insisted that it be taken to Mr. Lincoln. His will prevailed and almost instantly the messenger returned and said 'the President says you must come right in.'"

Martin.—Rea Martin, the juvenile star of "Peg o' My Heart" and later a featured member of "Rio Grande," has been engaged by Frederick McKay for a part in "Jane O'Day from Broadway," which will be presented in New York next season. Miss Martin has been proclaimed by a prominent dramatic critic as the cleverest juvenile actress on the American stage.

McKinnel.—Norman McKinnel, who will be remembered here for his masterly portrayal of Rutherford in "Rutherford and Son," is playing the part of Henry Horatio Hobson in "Hobson's Choice," which Albert de Courville has just produced at the Apollo Theater, London. A. G. Andrews appeared as Hobson in the American production.

Mansfield.—Mrs. Richard Mansfield appeared as Portia in an elaborate Shakespeare pageant, given in Boston on the Fourth of July.

Reicher.—In its summary of the 1915-16 theatrical season THE MIRROR neglected to mention Mr. Emanuel Reicher's share in the artistic achievements of the year. Mr. Reicher produced Hauptmann's great play of the Silesian peasants, "The Weavers," with such success that it ran for eighty-three performances at the Garden Theater, now one of the most inaccessible playhouses in the city. Together with "Justice," "The Weavers" presented a combination that promises most gratifyingly for an advancement of the American stage. It required new producers to achieve this result, men of courage, of intellectual capacity, and confidence in the judgment of the playgoing public. Both of these plays are tragedies. In their stories, concerned for the most part with the folk commonly known as the masses, they swept on to their grim and relentless end. There is no cheap appeal to sentimentality in either play. Each presents its theme with irresistible force and convincing logic. In their praise of the production of "Justice," the critics have been inclined to overlook the equally important production of "The Weavers," and yet, at the time it was presented, they were unanimous in acclaiming it one of the most notable dramatic events ever recorded on the American stage. Mr. Reicher also took a prominent part in the cast of the play, appearing to fine advantage as the aged revolutionist, Old Ansoorge. Mr. Reicher also produced, under the auspices of the Modern Stage, a society which he established in the preceding season, Bjornson's comedy, "When the Young Vine Blooms."

Reid.—Francis E. Reid, who recently was appointed business manager for the Charles Frohman Company, entered upon his new duties on Monday. Mr. and Mrs. Reid (Miss Josephine Victor) have taken a summer home at Forest Hills.

Stevens.—Emily Stevens is a patient in the Woman's Hospital, where she recently underwent a successful operation for appendicitis. She is expected to leave the hospital soon.

Sugah-Turner.—Charles Sugah-Turner has returned to New York after spending most of the Winter and Spring in Washington, D. C., writing a three-act drama, "The Maternal Right." Mr. Sugah-Turner also completed two one-act plays for the Washington Stage Society and a pantomime for vaudeville, entitled "The Sapphire Bowl." A prominent actress has obtained an option on "The Maternal Right."

Urban.—Joseph Urban has been engaged by Charles Dillingham and Florenz Ziegfeld, Jr., as art director at the Century Theater. Within a few days he will begin the work of redecorating the auditorium and roof-garden of the playhouse. He will also design the scenery and costumes for the opening production to be made by the new management in October. While Mr. Urban has restricted himself almost entirely to stage decoration since he arrived in this country several years ago, he is widely reputed abroad as an interior decorator and an architect. This will be

his first large commission as a decorator in this country. Mr. Urban has been located in Boston for the past year, but he has now moved his studio and headquarters to the Century Theater.

THE WASHINGTON SQ. PLAYERS

While the work of the Washington Square Players is familiar to New York's play-going public—or, rather to that portion which insists upon an appeal to the imagination and the intellect in its dramatic entertainment, little is known, with one or two exceptions, of the leading members of the organization.

To Edward Goodman more than to any other one person should go the credit for the success of The Washington Square Players. He is the director of the company and but for him and his faith in such an independent theatrical venture, The Players would probably never have been organized. There is work enough for one man to do, directing a theater, but, in addition to that Mr. Goodman does many other things. He writes plays, two of which "Eugenically Speaking" and "Saviors" have proven popular on the Players' programs, produces them and sometimes acts in them. Mr. Goodman, who is still under thirty, was born in New York and has lived here all his life. He is a graduate of Columbia.

Frank Conroy has achieved distinction as one of the most versatile members of the company. He has played at least two parts in every bill of one-act plays which the Players have presented this year. Mr. Conroy has been in this country about two years, coming from England, where he was born and where he had a number of years of valuable stage experience. He was long associated with the Benson company, playing a wide variety of parts, ranging from modern comedy to Shakespearean tragedy.

Helen Westley has been with the organization since the beginning and has appeared in every bill presented. She probably won her greatest success as Tsumu, a Nubian slave, in "Helena's Husband." She was also seen to advantage in Wedekind's "The Tenor" in which she played the part of a woman who, driven desperate by the coldness of the man she loved, killed herself. And as different as possible from either role, was that of Aglaevaine in Materlinck's poetic drama "Aglaevaine and Selysette" which she acted with fine appreciation and feeling.

Roland Young is a young Englishman who joined the Washington Square Players this year. He came to this country several years ago in "Hindle Wakes." In addition to being an actor, Mr. Young is a writer, and has had stories published in a number of magazines in this country, as well as England. His most successful performances were in the name part of the old French farce, "Pierre Patelin" and Constantine in "The Sea Gull."

Florence Enright has appeared on every bill which the Players have given, and is one of the most popular members of the company. She proved herself a capable comedienne when she played in "Eugenically Speaking" and "The Honorable Lover." Miss Enright is of such small stature that whenever a play is presented calling for a child, she is cast for the part without question. But she is not limited to comedy nor to child's parts, as was proved by her portrayal of the sullen Masha in "The Sea Gull."

Another versatile member of the company is Grace Griswold, who has filled the position of house manager as well as acting. She appeared as Margaret in "Overtones," which was one of the most successful plays of the season. She came to the Washington Square Players from the Neighborhood Playhouse, where she spent a season in management. Previous to that she had been in many New York productions from the time of her first appearance in the Augustin Daly company. She played the part of the snake governess in "The Poor Little Rich Girl," and was with Mrs. Fiske in her revival of "Mrs. Bumpstead-Leigh." She appeared for a season in London in "Mrs. Wiggs of the Cabbage Patch." She has been active in various theatrical clubs, organizing the Three Arts Club in Chicago and the Drama League in New York. As an outside venture this

year, she produced "Twelfth Night" for the English Teachers' Association's contribution to the Shakespeare Tercentenary. Miss Griswold is the author of "Billie's First Love" and "His Japanese Wife," in which Valerie Bergere starred for several seasons.

Mary Morris, who played with fine restraint the role of Mary Trask, the poor farm drudge in "The Clod," came to New York this year from her home in Cambridge, Mass., to join the Washington Square Players. Miss Morris was graduated only last year from Radcliffe, so this might seem to be her first stage experience,



JOSEPH SANTLEY

is in the third month of his successful engagement at the Cort Theater, Chicago, where H. H. Frazee is featuring him in the farce hit, "A Pair of Queens."

but all her life long she has been acting. When she was a little girl she organized the children with whom she played into a company, and wrote, acted, and produced plays. In school, and later in college, she was always a leading spirit in dramatic clubs.

Margaret Mower made her first appearance with the Players as Petronelle in "The Magical City," and was hailed as one of the beauties of the year. She proved, however, that she possessed other attributes besides beauty for a successful stage career. From childhood, her training has been for the stage. Her mother is a well-known teacher of dramatic art in Chicago, and Miss Mower, in addition to the usual education of an actress, has had thorough training as a dancer. Last year she appeared in Granville Barker's productions of Greek plays.

APPRAISE VALUE OF KLEIN'S PLAYS

"Potash and Perlmutter," dramatized by Charles Klein from the stories by Montague Glass, was appraised at \$20,000 in the transfer tax appraisal filed Saturday in the Surrogate's Court. The dramatist was one of the victims of the Lusitania disaster. "The Music Master," one of the most famous of Mr. Klein's plays, was appraised as of no value to the estate. Under an agreement between David Belasco and the author, Klein was to receive 8 per cent. of weekly gross box-office receipts up to \$5,000, and 1 per cent. thereafter. A supplementary agreement gave full control to Belasco. "Maggie Pepper," one of Rose Stahl's later vehicles, was valued at \$3,000. "The Guilty Man" was said by the appraiser to be so similar to "Common Clay" as to have no monetary value. "The Money Makers" was appraised at \$500, and "The Ne'er Do Well," dramatized from the novel by Rex Beach, \$100. "Paid in Full" (interest) and "The Lion and the Mouse" were both valued at \$500. "Cousin Lucy," written for Julian Eltinge, and "Wall Street Gets Potash and Perlmutter," contracted to be written for A. H. Woods, were both set down as being without value. As "The Third Degree" had been produced in stock all over the country, it was appraised at only \$300.

Other valuations are: "The Gamblers," \$1,000; "Classmates," \$500; "Daughters of Men," \$300; "Battle of the Giants," "The Cypher Code," "The Next of Kin," \$1,500 for the three; "The District Attorney," \$500, and "Dr. Belgraff," \$500. A valuation of \$14,000 was placed upon eight plays sold to Sigmund Lubin for production in motion pictures. The estate's gross assets were found to be \$169,306; net, \$157,668. To his brother, Herman Klein, the playwright left \$5,000; and to another brother, Manuel, \$1,000; his son, Philip, was left \$30,000, and another son, John Victor Klein, was bequeathed a trust fund of \$20,000. To his wife he left the residue, \$101,668.

Ed Wynne has been placed under a long-term contract to appear in Winter Garden shows.

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IMPROVED CONDITIONS

ONE of the interesting features that stands out in THE MIRROR's last week's exhaustive summary of the theatrical season in New York is the fact that, while during the preceding season the total number of productions amounted to 187, only 150 new plays were produced in 1915-16.

The only deduction to be made from this contrast is that managers were not required to make so many changes in their calculations. If every one of the fifty-odd playhouses in New York had a successful bill, the number of productions would be limited by the number of theaters and we should have had some fifty instead of 150 productions during the season.

The difference represents 37 on the credit side of the register over the ventures of 1914-1915. Estimating the cost of each production at an average of \$5,000, our producing managers were able to save a potential expenditure of \$175,000 on the season, an amount which can hardly be called trifling. The further fact that one comedy is credited with a profit of \$400,000, indicates that we have dropped back into a period which might well be called "the good old times" of the theater.

The general showing is satisfactory, too. The character of the plays on the whole has been an improvement on former seasons. There were several notable productions of Shakespearean plays, which may have profited by the tercentenary spirit, yet on the whole were deserving of success on their intrinsic merits. The increasing development of the motion picture industry obviously exercised only a minimum ef-

fect on the spoken drama, and the general result merely bears out the old axiom that the public will patronize anything that appeals, whether it be a drama or a screen production.

It should now become a principle of duty with managers to restore confidence in the smaller towns by abandoning the care-free policy of labeling everything they send forth with the motto, "Three Hundred Nights in New York," and trusting to bucolic innocence to shower shekels into the box-office. Most managers are perfectly honest in their advertising but utterly careless in assembling their companies. The former trust in human nature has received too many shocks to remain fire-proof under the tests to which it is too often put, and it will take some time to restore perfect confidence in the claims put forth in behalf of an attraction sent into the highways and by-ways of the country. It is here that the motion picture enters as the most dangerous competitor of the stage. In the smaller towns the public is forced to believe what it is told by the management. In the cities the first night's reviews guide the theatergoing public.

HELAS! NEVER AGAIN!

A UNITED STATES marshal at Osage City, Mo., was called upon a few days ago to knock down under his official hammer the steamboat *Dixie* and her barge. Only those who have the blessed privilege of running trains of recollections can be interested in the information, although the youngsters "who pursue with eagerness the phantoms of hope" may read what follows to advantage.

The *Dixie* was a floating theater on the Ohio, Mississippi and Missouri rivers in the days when such craft were waited for with the same longings that agitate bucolic breasts which wait for the circus to come to town. And we are told that the *Dixie* is the "very last" of her class.

The floating theater carried a composite show. Even Shakespeare was a part of some of the attractions. Just what place the play of the Bard had on the bill depended upon the whim of the management. Negro minstrelsy preceded or followed the tragedy or

comedy. And somewhere in the list of performances were "real circus acts"—through the balloons, over the banners, and ground and lofty tumbling.

On the day the craft was due, the levee—then called the wharf—"teemed with the populace"—the words of the editor after the show had left port. And as the steamer came in sight, the steam calliope on the hurricane deck ripped the atmosphere and stirred the natives lined up on shore. The calliope was not on all floating theaters, but the boat which did have one was the boat that lingered longest in the recollection of the town that heard the screams of the whole gamut mingled in one breakdown of sound. The man or woman who never heard a steam calliope at its worst as the steamboat which carried it neared shore has lived in vain.

Long after the floating theater passed to the junk heap, some of the talent who appeared in the halls of towns harked back to the fact that they had been with some floating theater. On one occasion Kansas City had a Fourth of July celebration. It was announced that a Mr. GOTTSCALK who had played "Hamlet" on a floating theater of some renown, had been "engaged to read the Declaration of Independence." Glory be, that the writer was "among those present," not that he cared a darn about the Declaration, but because the man who read it had played a Shakespearean piece on a floating theater.

If you never saw any of the MELVILLES or ROBINSONS on the tanbark, or sawdust, you have never seen a circus. Their forebears tumbled and gyrated and rode on a floating theater. Why, man, DAN RICE was a clown on a floating theater! And the first Queen of the Arena, MAMZELLE WHATYOU MAY-CALLHER, performed first on such a craft. The names of the thespians who "strode the boards" of the floating theater do not recur, but some of them were there before they "strode" back of the footlamps or candles of the town halls where they played later.

Perhaps you don't know that when the floating theater was churning up the waters of the great rivers and making the hearts of the multitude beat as they never beat before, SAM CLEMENS was a pilot. Do we mean MARK TWAIN? Yes, honey, the same. Remember HUCK FINN and TOM SAWYER? Well, they were on the wharf when the floating theater hove to and tied up for "two performances only."

And so, with the passing of the *Dixie* and her barge under the Governmental hammer, we say in tears, "goodby, we're through."

NO DATE BOOK PUBLISHED

For many years the DRAMATIC MIRROR has published a two-season Date Book for the benefit of members of the profession. Some years ago arrangements were made with Mr. J. H. Gerhardt of our office to continue publication of the book. While no advertisement has appeared announcing this season the publication of the new edition, every mail brings us orders and remittances for The Mirror Date Book, seasons 1916-17 and 1917-18.

Considerable correspondence and trouble to our readers will be avoided if they will note the fact that no date book will be published this year. This is largely due to the extremely high cost of leather for binding and paper for printing.

Remittances received have been returned to senders, and our readers are requested not to remit for the new date book, as none will be issued.

John Charles Thomas has introduced in "Step This Way" a new song, entitled "The Call of Love," by Leo Edwards. The song was written especially for Mr. Thomas.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be addressed in THE MIRROR's letter list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

R. R., Toledo, O.—We regret that it is impossible to answer your inquiry. See the notice at the head of this column.

MIRROR READER.—Donald Macdonald was last in "Molly O" and Charles King was recently in vaudeville with Elisabeth Brice.

JOHN STANTON, London, Eng.—Charles Dodsworth recently closed in "Justice." Address him in care of John D. Williams.

JIM S., New York.—We regret that we cannot answer your inquiry concerning Edna May Spooner. We do not know of her plans for the coming season.

E. L. B. H., Boston.—We have no record of the death of Sophie Worrall Knight. In 1891 THE MIRROR published a notice of her illness.

M. W., New York City.—Charles Goddard and Paul Dickey are the co-authors of "The Misleading Lady." Guy Bolton wrote "The Rule of Three" and "Twin Beds" was adapted by Margaret Mayo from the story by Salisbury Field.

SUBSCRIBER, Gloucester, N. J.—The following are the addresses for the managers you wish to locate: William Elliott, 115 W. 44th St.; Comstock and Gest, 104 W. 39th St.; the Shuberts, 225 W. 44th St.; Arthur Hammerstein, 210 W. 42nd St.; Henry W. Savage, 226 W. 42nd St.; Henry Miller, 214 W. 42nd St.; John Cort, 1476 Broadway; William A. Brady, 137 W. 48th St.; Charles Dillingham, Broadway and 46th St.; Frederic McKay, 25 W. 36th St.; William Harris, 139 W. 44th St., and Andreas Dippel at 1482 Broadway. (2) The best time for you to come to New York will be between July 15th and August 1st.

MARRIED

Cherry Watson, the young ward of Billie Burke, was married to Chester Monroe Offerman, of Brooklyn, at St. Barnabas's Church, Irvington, N. Y., on June 28. Miss Watson is the daughter of the late Mrs. Thomas Watson, one of Miss Burke's closest friends, who died of pneumonia while a guest at her home in Yonkers seven years ago. The actress immediately adopted Miss Watson and they have been inseparable ever since.

Kathleen Howard, opera singer, and Edward Kelloog Baird, lawyer, of this city, were married Tuesday afternoon, June 27, in the chapel of St. Thomas's Church, Fifth Avenue and Fifth Street. The bride will be one of the principal contraltos at the Metropolitan next season. She came originally from Buffalo, studied in New York, and then went to Paris and studied under Jean de Reszais. She made her debut in Germany at the Royal Opera House in Darmstadt. Returning to America she sang for several seasons with the Century Opera company, of which Mr. Baird was president.

William Edmunds, well known as a character actor, and Edna Leedom, actress, were married last week at the home of the bride in Philadelphia. They are at present appearing on the U. S. O. circuit under the name of Edmunds and Leedom.

Ancyn McNulty, stage manager and stock actor at the Wilkes Theater, Salt Lake City, was married June 22 to Miss Lucille Holder, an actress member of the "Fung Choy" company on the Pantages circuit and the Wilkes Theater company. The Rev. Peter A. Simpkin was aroused from his slumber at 1 o'clock in the morning to perform the ceremony at the parsonage.

DIED

CLARK.—Barbara Alberta Clark, dancer, died June 28 at her home, 104 West Sixty-first Street, following a nervous breakdown. She had been ill for several months. Her last appearance on the stage was with the "Watch Your Step" company. She was twenty years old.

POSTER.—Linn Boyd Porter, the author who was widely known under the pen name of Albert Ross, died at his home in Brookline on June 29 in his sixty-sixth year.

VON LEER.—Sarah Von Leer (Mrs. James Hardie), an old-time actress, died suddenly on June 29 in New York. She had been the manager of Augustin Daly, Daniel Frohman, Joseph Brooks, and others, appearing in "Romany" and "Young Mrs. Winthrop" and others plays of those days. She started in this country for many years in "On the Frontier." Afterward she and her husband presented the play in England with the first American Indians ever taken abroad. The production met with great success there, and the company toured the provinces for fourteen years. Upon the conclusion of this engagement they bought the rights of the French melodrama, "Two Little Vagabonds," and produced it in London. They then built three theaters—two in Liverpool and the other in Manchester, England. Miss Von Leer thereupon retired from the stage and became well known as a manager. Mr. Hardie died about twelve years ago and she returned to this country about seven years later. Her last engagement in New York was with Elsie Ferguson in "The Strange Woman" in the part of the Mother. The funeral was held last Saturday morning, under the auspices of the Actors' Fund in the Campbell Chapel, 214 West Twenty-third Street.

INCREASE THEATER TAX

New Revenue Bill Introduced Assesses All Amusement Places Per Population

WASHINGTON—The new revenue bill introduced by Chairman Kitchin, of the Ways and Means Committee, materially increases taxes on amusement enterprises.

Special taxes carried in the emergency revenue bill of Oct. 22, 1914, which included taxes on theaters and amusement halls, are retained to the amount of \$40,000,000. Toward this \$40,000,000 the bill proposes that theaters, museums or concert halls, located in all cities having above 1,000 population, shall contribute. The former revenue bill assessed the theaters according to the population of the city or town in which the theater is located. The theater sections of the bill follow:

"Proprietors of theaters, museums or concert halls, where a charge for admission is made, located in a city, town, or village with a population not exceeding one thousand, according to the last preceding census of the United States, shall pay \$10; located in a city, town, or village having a population in excess of one thousand, but not in excess of 2,000, shall pay \$15; located in a city, town, or village having a population in excess of 2,000, and not in excess of 3,000, shall pay \$20; located in a city, town, or village having a population in excess of 3,000, shall pay one-half of one percentum of their gross receipts from admission."

"Every edifice used for the purpose of dramatic or operatic or other representations, play or performance, for admission to which entrance money is received, not including halls or armories rented or used occasionally for concerts or theatrical representation, shall be regarded as a theater."

"The proprietor or proprietors of circuses shall pay \$100. Proprietors or agents of all other public exhibitions or shows for money not enumerated in this section shall pay \$10, provided that a special tax paid in one State, Territory or the District of Columbia shall not exempt exhibitions from the tax and in another State, Territory or the District of Columbia, but one special tax shall be required for exhibitions within any one State, Territory or the District of Columbia. Provided, further, that this paragraph shall not apply to chautauques, lecture lyceums, agricultural or industrial fairs, or exhibitions held under the auspices of religious or charitable associations."

"Provided, further, than an aggregation of entertainments, known as a street fair, shall not pay a larger tax than \$100 in any State, Territory or in the District of Columbia."

COHAN THEATER TO GO?

Negotiations Reported Under Way for Construction of Office Building on Theater Site

Negotiations are reported under way for the purchase of the Cohan Theater, at Broadway near Forty-second Street, with a view to the construction of an office building on the site of the playhouse. The Cohan Theater is owned by Cohan and Harris and Klaw and Erlanger, and is under the management of the latter firm.

The demand for offices at that location is said to be so great that the owners of the Fitzgerald Building, in which the Cohan is located, believe that they would have no trouble in renting space in a building more than double the size of the Fitzgerald, and thereby earn a considerably larger income than the theater brings in.

NEW BRADY PRODUCTION

To Present "Man Who Came Back" by Jules Eckert Goodman at Long Branch on July 13

Despite reports to the contrary, William A. Brady will not confine his producing activities to motion pictures. He has placed in rehearsal a drama by Jules Eckert Goodman entitled "The Man Who Came Back," founded on the story of the same name by John Fleming Wilson. The play will be produced at Long Branch on July 13 with a cast including Mary Nash, Frank Thomas, Mabel Freyre, Hubert Druce, Lewis Edwards, and Ruth Chester.

It is reported that Mr. Brady has also accepted a play by George Broadhurst for production early next season.

TO PRODUCE "LITTLE FLUFF"

Shuberts to Recopen Thirty-ninth Street Theatre with English Farce

The Shuberts will reopen the Thirty-ninth Street Theatre early in August with a farce, in three acts, by Walter W. Ellis, entitled "Little Fluff." It was originally produced at the Criterion Theatre, London, last October, under the title of "A Little Bit of Fluff."

"THE GREAT DANGER"

"The Great Danger" is the title of the new play by Helen Harrington, which Thomas Phillips is to produce. Pauline Lord has been engaged for the principal role, and the premiere will take place in September.

IN "BETTY BEHAVE"

Selwyn and Company have engaged the following players to support Jane Cowell in "Betty Behave": Orme Caldara, Henry Stephenson, Violet Heming and Frank Kemble Cooper.

DREW SUPPORTS UNIONIZATION PLAN

His Election to Council of Actors' Equity Association Disposes of Report that He is Opposed to Union Actors

The report that John Drew is opposed to the affiliation of actors with the American Federation of Labor has been set at rest by an announcement from the Actors' Equity Association that he has accepted an invitation from the association's Committee on Enlargement to serve on the Council of the society. Among Mr. Drew's duties as a Council member will be to assist in effecting the alliance with federated labor, and to arrange the terms by which the society shall be unionized.

Eight others elected to the Council, in accordance with a vote to enlarge its membership from twenty-one to thirty-six, are James O'Neill, Robert Peyton Carter, George Stuart Christie, Clifford Crawford, Fred Niblo, Pedro de Cordoba, Shelly Hull and Frank Mills. The remaining six are expected to reply affirmatively very soon.

The leaders in the movement for affiliation, the object of which is to obtain the support of 2,000,000 union men in enforcing demands on theatrical managers for so-called equitable contracts, are said to be greatly elated over winning Mr. Drew to active participation in their cause. They feel that his election to the Council disposes emphatically of the reports announced in a newspaper opposed to the unionization movement that "rebellion is rife in the association" and that actors are resigning and forming a new organization in which managers are "to co-operate with them."

The association's regular weekly letter to THE MIRROR follows:

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, June 27, the following members were present: Howard Kyle, presiding; Messrs. George Arliss, John Cope, Richard A. Purdy, and John Westley.

New members elected:

Charles A. Rickford	Robert Entwistle
Virginia Brissac	Frederica Goling
Dorothy Cameron	A. W. Hoey
John H. Dilson	Donald Macdonald

The Committee on Enlargement of Council report the acceptance of nine out of the fifteen members invited to serve with it. They are: James O'Neill, John Drew, Robert Peyton Carter, George Stuart Christie, Clifford Crawford, Fred Niblo, Pedro de Cordoba, Shelly Hull, and Frank Mills. The remaining six are expected to reply affirmatively very soon.

Upon June 23 our corresponding secretary was officially informed that the Executive Committee of the American Federation of Labor would be in session at Washington.

SHUBERTS GET THE ASTOR

Lease of the Theater is Acquired from Cohan and Harris for Six Years

The Shuberts have acquired the Astor Theater from Cohan and Harris for a term of six years. They took possession of the house last Saturday night upon the close of the "The Cohan Revue" and will reopen it in the fall with a dramatization of Harry Leon Wilson's story, "His Majesty, Bunker Bean."

Negotiations for the lease of the theater have been pending for several weeks. At first it was understood that A. H. Woods was to have been associated with the Shuberts as one of the lessees and as active manager of the house. Mr. Woods withdrew from the transaction last week.

The Astor was built in 1908 for Wagnalls and Kemper. When this firm retired from theatrical activities they transferred the property to Cohan and Harris, realizing, it is said, a profit of \$25,000 a year on the lease. It is reported that Cohan and Harris gave up the playhouse because of the large premium offered by the Shuberts. The theater has housed many well known successes, including "Paid in Full," "The Man From Home," "Seven Days" and "The Yankee Consul."

LEON BAKST COMING HERE

Russian Artist to Design Scenery and Costumes for Next Hippodrome Production

Leon Bakst, the Russian artist, whose designs in recent years has revolutionized the art of stage decoration, has accepted an offer from Charles Dillingham to design the scenery and costumes of the next production at the Hippodrome. The artist will arrive here in August, and be present at the first performance of the new spectacle, which is scheduled for Monday night, Sept. 4.

Mr. Bakst has been most closely identified with the Serge de Diaghileff Ballet Russe, and his stage art is best known here through the setting he designed and painted for "Scheherazade," presented by the ballet in its engagement here last season. His scenes and costumes have long been features at the Theatre du Chatelet, Paris, and the Grand Opera houses of Paris and Petrograd.

NEW COHAN AND HARRIS PLAY

A new play by Cyril Harcourt, the title of which has not as yet been selected, will be produced by Cohan and Harris, at the Broadway Theater, Long Branch, on August 17. The company will include Olive Tell, Vernon Steele and T. Wygney Percival.

D. C., during the ensuing week. Learning this, the Council on June 27 decided upon the form of the A. E. A.'s application for admittance to the A. E. L., which was dispatched to President Samuel Gompers immediately after our adjournment. The secretary has since had a cordial letter from Mr. Gompers, saying he was glad our application had been received and that his colleagues would probably give it early consideration.

The A. E. A.'s membership now exceeds three thousand.

After July 3 the Council will meet fortnightly until Labor Day.

In view of several cases that have come up, members should keep in mind that when the representatives of our association gave themselves to the responsible task of forming an equitable contract they tried to determine what period of the year should be called the regular theatrical season. It was agreed the time from Labor Day, the first Monday in September, to the fifteenth of the following May should be sufficient. Any engagements in the interval from May 15 to Labor Day, unless governed by specific contracts, ought to be regarded as out-of-season employment and not subject to hard and fast rules or precedents.

In the June number of *Harper's Magazine*, William Dean Howells—whose middle name, by a singular coincidence, describes his position in American letters—discusses most charmingly and with wonderful nicety of comparison upon the respective merits of the drama of the speaking stage and that of the screen. Of the latter he says:

"There seems nothing that it cannot do except convince the taste and console the spirit."

Fellow-actors, get *Harper's* and read this utterance from "The Editor's Easy Chair" thoughtfully.

An interesting letter from Australia describes how actors there took a leaf or two from the A. E. A.'s book in laying their case before managers and now see a good prospect of having their points conceded. "So you see," our correspondent concludes, "the influence of the 'Equity' has done good even twelve thousand miles away."

A leading New York producer has asked us to make our contract so well known abroad that reference to its use by cable would assure the foreign artist, whom the American manager might wish to engage, that his terms would be satisfactory.

"How far this little candle throws its beams."

BY ORDER OF THE COUNCIL.

TULLY'S NEW PLANS

First Production of New Season to be Staged in Lyric Theatre on Labor Day

Richard Walton Tully's first offering of the new season will be a play from his own pen upon which he has been working for the past three years. Described as a spectacular drama, it will be produced in the Lyric Theatre on Labor Day, according to plans which Mr. Tully has just announced.

Guy Bates Post, who recently concluded a 126 weeks' tour in Mr. Tully's "Omar, the Tentmaker," will be seen in December in a modern drama being written for him by John Hunter Booth. Mr. Tully has also accepted a play entitled "The Settlement" by Edwin Bradford, which he plans to produce next year. He may also present some of his plays in London, beginning with "The Rose of the Rancho." "The Bird of Paradise," Mr. Tully's play of Hawaiian life, will be sent on tour for its sixth season.

The enterprises of the producer have just been incorporated under the firm name of Richard Walton Tully, Inc., with James G. Peede continuing as general manager.

STAGE DIRECTORS ORGANIZE

At a meeting of stage directors held on June 29 at the Holy Cross Lyceum on Forty-third Street, an organization was formed under the name of "The Association of Theatrical Stage Directors and Producers of America." Will H. Gregory was appointed secretary. Among those present were Edward Curtis, Alec Reed, William Barwald, J. Francis Kirke, Jack Price, and Cecil Owen.

The next meeting will be held at the Holy Cross Lyceum on Thursday afternoon, July 6, when other members will be enrolled and permanent officers chosen. Application for membership can be made to the secretary.

LONDON WANTS SCENIC DEVICE

A number of London managers are negotiating for the rights to the cavalry charge scene that forms the climax to the first act of "The Passing Show of 1916," at the Winter Garden. The scene was invented by Lincoln J. Carter, and the Shuberts control the world rights.

"HAVE A HEART" IS THE TITLE

"Have a Heart" has been selected as the title of the new musical comedy by Guy Bolton, P. G. Wodehouse, and Jerome Kern, which Ellsabeth Marbury will present next season in New York.

ON THE RIALTO

TO A NEGLIGENT PRINTER

I hate to be a common scold,
But printer man you must remember
To keep this line (I know it's old):
"BERNHARDT IS COMING IN SEPTEMBER."

In a characteristic skit, James M. Barrie recently had a great amount of fun with his colleagues, George Bernard Shaw and G. K. Chesterton. At a performance given at the London Coliseum on June 9 for the benefit of the war sufferers, an uproarious feature was introduced, according to London dispatches, by a Barrie film, in which Shaw, Chesterton, William Archer and Lord Howard de Walden were depicted as broncho-busters.

"The entrance of the distinguished artists was remarkable," says the report. "Mr. Chesterton hit on the idea of making his entrance in a nice, rotund, comfortable barrel. So everybody wanted to start off—or should one say 'on'—in a barrel. Accordingly four barrels rolled majestically on to the stage!"

"From barreling—it should become an expensive wartime fashion—the actors took to broncho-busting. And finally someone—I think it was Mr. Shaw—went over a cliff on a motor-bicycle. The others followed more leisurely by rope, all save one. G. K. C. missed that rope; also his bat; and the scene closed on a tousily-headed Chesterton waving a lonely arm for help from the cliff-top. It was quite amusing to see a white and almost patriarchal Shaw pedaling at a motor-bike or a tired and curiously haggard Chesterton plodding ponderously after a roving broncho!"

To William Bartlett Reynolds goes the credit of having introduced something of an innovation in press-agentry. When "The Amber Empress" had its premiere in New Haven a fortnight ago, and its producers, Messrs. Corey, Williams and Riter, decided that it should undergo several changes for its improvement before opening its Boston and New York engagements, Mr. Reynolds sent an announcement to the Boston papers so refreshingly frank that the Hub editors welcomed it with glee, for its straightforward exposition of those somewhat unusual elements.

The most telling portion of the announcement, of which THE MIRROR has a copy, informed the reader of the postponement of the Boston engagement, Mr. Reynolds adding:

"Our prima donna did not sprain her ankle; our comedian was not seized with a violent illness; nor was 'The Amber Empress' waylaid by fire, flood or famine. Sensibly enough, its producers, following its preliminary performances in New Haven, decided that the musical play was not in proper form as yet for metropolitan consumption. While the musical score was awarded much praise, the book stood in need of revision."

"Messrs. Corey, Williams and Riter feel that they have established something of an individual prestige, in their one year of existence, and this prestige they do not wish to jeopardize in Boston with any performance in the smallest sense unsatisfactory. The future production of 'The Amber Empress,' in Boston or elsewhere, will follow immediately on the revision of the libretto."

For straight fact and truth the announcement is a specimen that any press representative might well follow, to his own and his employer's advantage, and to the joy of all dramatic editors.

CHORUS GIRL ASKS \$25,000

Rose Leslie, a chorus girl, has begun action in the Supreme Court to recover \$25,000 from Charles B. Dillingham, alleging that December 22, 1915, while rehearsing in the "Stop, Look and Listen" company, at the Globe Theater, she fell and injured her spine. The fall was due, she says, to a weakly constructed starway which was part of the stage setting. Because of her injury, Miss Leslie says, she is extremely nervous and unable to pursue her vocation.

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CONCERT FOR WAR HEROES

A concert for the benefit of the Munich Home for Disabled War Heroes was given at Carnegie Hall on Wednesday evening, June 28, under the auspices of the Goethe and Schiller Memorial Association.

The programme included the Tsingtau Military band of Tsingtau, China; Carl Jörn, of the Metropolitan Opera Company, the Misses Meyer and Bailey of the Metropolitan Opera Ballet Corps and Madame Alexandra Viarda and Ludwig Koppee in scenes from Schiller's "Don Carlos" and "Demetrius."

The band, under the leadership of O. K. Willie, comprised over forty musicians. Its selections, played by the first violins and wood wind with particular charm and virtuosity, included the "Peer Gynt Suite," by Grieg, Luigi's "Ballet Egyptian" and the overture from "The Flying Dutchman." Mr. Jörn's fine voice was heard to advantage in "Das Priestelied" and a German love song.

Madame Viarda and Herr Koppee presented the scene from "Don Carlos" in which Prince Don Carlos holds an audience with his father, King Philip. Madame Viarda, as the Prince, played with force and excellent shading. Herr Koppee was a satisfactory King.

GIVE CHAPMAN'S PLAY AT MT. KISCO

A performance of "The Treason and Death of Benedict Arnold," by John Jay Chapman, was given on July 4 at Martin Leonard's outdoor theater, The Brookside, at Mt. Kisco. The production was a memorial to the author's son, Victor Chapman, who was recently killed in France while a member of the Aviation Corps, and the proceeds were devoted to a fund in behalf of the war sufferers among the Allies. Walter Hampden played the part of Benedict Arnold. Others prominent in the cast were Fredericka Goins as Mrs. Arnold, Andrew Rogers as Major Andre, C. Hooper Trank, Robert E. Lee, Hill, Frances Humphries, J. Larkin Taylor, Albert Howson, Martin Leonard and Robert Hamilton.

T. RUSSELL SULLIVAN DEAD

Thomas Russell Sullivan, author and dramatist, died June 28 at his residence, 382 Marlboro Street, Boston. He was born in Boston, Nov. 21, 1849.

Mr. Sullivan's earliest playwrighting efforts were a number of adaptations from the French, and (in collaboration) two original plays, which he prepared for the old Boston Museum. His adaptation of La biche's "Le Voyage de Monsieur Perrichon," under the title of "Papa Perrichon," was played through the country for a season by William H. Crane. In 1886, Mr. Sullivan, with the permission of Robert Louis Stevenson, dramatized "Dr. Jekyll and Mr. Hyde" for Richard Mansfield. Mr. Sullivan was also the author of "Nero" which Mr. Mansfield produced in 1891.

Among his better known stories are "Roses of Shadow," "The Heart of Us," and "Boston New and Old."

MANY AUTHORS TO COLLABORATE

When Charles Dillingham and Florence Ziegfeld produce their first joint musical revue at the Century in September the programme will state that the libretto is by Everyman. The idea of having a large number of authors collaborate on the material for the piece was hit upon when each of the stars engaged suggested a different author. Each star will thus have lines written by his favorite author.

ZIMMERMAN SUES NIXON

PHILADELPHIA (Special).—J. Fred Zimmerman, theatrical manager, has filed two suits in equity in the Court of Common Pleas against Samuel F. Nixon and other managers with whom he had been associated many years in the so-called theatrical syndicate.

He charges that they conspired to oust him as director and vice-president of the companies controlling the Forrest Theater, Philadelphia, and the Academy of Music, Baltimore, by a grouping of the majority stockholders. They voted him out of office last January. He is a minority stockholder, with between 25 and 33 1-3 per cent. of the stock.

The defendants in the suit concerning the Forrest Theater are the Nixon and Zimmerman Theater Company, the Broad Street Realty Company, Samuel E. Nirdinger (Samuel F. Nixon), Thomas M. Love, G. H. H. Martin, Abraham L. Erlanger, Marc Klaw, Alf Hayman, and Daniel Frohman.

These actions supplement a suit for damages which Mr. Zimmerman has instituted against Mr. Nixon.

SIX PLAYS END RUNS

Six plays ended their engagement last Saturday night. They were "Cohan's Revue of 1916," at the Astor Theater; "The Cinderella Man," at the Hudson; "Katinka," at the Candler; "Hit the Trail Holiday," at the Harris; and "A Lady's Name," at Maxine Elliott's. All of them will resume their New York runs in August prior to going on a tour of the principal cities.

JUDGE DISMISSES SUIT

Judge Henry D. Hotchkiss, of the New York Supreme Court, has dismissed the action brought by James T. Powers against Joseph Cawthorn over the song, "I Can Dance with Everybody but My Wife," which Mr. Cawthorn sang in "Sybil" and which Mr. Powers alleged Mr. Cawthorn had appropriated. Mr. Powers claimed to be the original author of it.

TOUR PLANNED FOR MRS. FISKE

Corey and Riter have completed arrangements with Mrs. Fiske for her appearance on tour next season in "Erstwhile Susan." The tour will begin in New York in the early Autumn and will embrace the principal Eastern cities and Chicago, where an engagement of indefinite length will be played.

TO ACT "DAVID GARRICK"

Arrangements are being completed for an open-air performance of "David Garrick" at the Spivey's Hotel, Falmouth, Mass., Saturday evening, July 29, for the benefit of the International Red Cross. The cast will probably be headed by Nat C. Goodwin and Pauline Lord.

"OUR FIRST MRS. PRESIDENT"

A new three-act drama, by S. G. Warshawsky, called "Our First Mrs. President," is to be presented at the Blaker Theater, Wildwood, N. J., on July 10, 11 and 12, under the direction of Maurice Stanford. Mr. Warshawsky has already had a production of another play, "Broadway," in McKeesport, Pa.

OLIVER BAILEY TO PRODUCE

Oliver Bailey, co-author of "Pay-Day," which was seen in New York last season, is planning to operate a producing neighborhood stock theater in New York next year. It will be patterned after his successful stock theater in Seattle and will be utilized as a house in which his own plays, as well as those by other authors, can be tried out.

ZIEGFELD ENTERTAINS COMPANY

Florenz Ziegfeld did not give a matinee performance of his "Follies" on the Fourth of July. Instead of the special holiday performance the manager took the 150 members of the company to Long Beach for a luncheon and dance.

"THE FOLLIES" FOR AUSTRALIA

Negotiations have been begun by the J. C. Williamson Company, Ltd., for the rights to present "The Ziegfeld Follies of 1916" in Australia, New Zealand and South Africa.

STAGE FOLK ON VACATIONS

Theatrical People Resting between Seasons at Mountains and Seashore

Now that hot weather has brought about the closing of most of the theatrical productions throughout the country, men and women associated with the stage are biding themselves to the seashore and mountains for a brief respite before the beginning of the new season.

Many of the leading stars have selected the Adirondacks for their vacations. Among these are Mrs. Fiske, who has gone to Big Moose Lake; Maude Adams who will rest from a long repertory season in Barrie plays at her rustic lodge; and John Barrymore, who expects to camp in a choice spot far from the summer hotels.

Mr. and Mrs. Cecil Skinner and their daughter, Miss Cordelia Skinner, have arrived at Hot Springs, Va., where they will remain for the summer. Sir Herbert Tree and his daughter, Miss Iris Tree have also chosen "springs" as a suitable resting spot. They are at White Sulphur Springs, W. Va. Later Sir Herbert will go to California where he will mix vacation pleasures with the business of acting for the camera.

Following a preliminary week of performances in her new play at Atlantic City, Frances Starr has gone to her cottage on Lake George, where she will indulge in her favorite sports—riding, swimming and canoeing.

Two of the "Sybil" stars will spend the summer in Canadian provinces, Julia Sanderson in Nova Scotia and Donald Brian in Newfoundland. Miss Sanderson's vacation will be doubly interesting since it is in the nature of a honeymoon, her husband being Lieutenant Bradford Barnette, U. S. N. Their marriage took place in Connecticut three days after "Sybil" closed its engagement. The other member of the popular "Sybil" triumvirate, Joseph Cawthorn, will practice on his concertina at his place in Deal, N. J.

Christie Macdonald and May Irwin will spend the summer months at their cottages in the Thousand Islands. Jeanne Engels, who is to have the leading feminine role in a new Brooks production next season, is also at the Thousand Islands.

Grace George will devote much of her time to traveling, but she will also be found for a few weeks at her country home in Alenham, N. J. Mital Hajos will camp on the Rangeley Lakes in Maine. The Rangeley Lakes have also been select-

ed by Mr. and Mrs. Cecil Lean (Cecil Mayfield), as an ideal spot to rest after an arduous season in "The Blue Paradise."

John Drew will pass his vacation at his place at Easthampton, L. I., where he will study his new play, "Pendennis." He intends to read every edition of Thackeray's novel in order that he may not miss a single point associated with the character he is to portray.

Mr. and Mrs. E. H. Sothorn (Julia Marlowe) have taken a house at Sea Gate, L. I., in order to be near the Vitaphone studios where he is appearing in motion picture versions of several of his successful plays.

Leo Ditrichstein will devote the summer to his chickens and horses at his place in Stamford, Conn. Richard Carle will pass his time at his home in Long Branch, N. J. Another New Jersey resident for the summer is John Cope, who is already located at Lake Hopatcong, studying Winston Churchill's "Consiston" in which he is to appear next season.

When not spending their time in the Belasco Theater, the leading members of "The Boomerang" company will be engaged in various sporting activities. Martha Hedman will devote her days and weekends to tramping in Westchester County; Wallace Eddinger will drive his motor car up and down the Long Island roads; Arthur Byron will play golf near Long Branch, and Ruth Shepley will dance and swim at Long Beach.

David Warfield will spend most of his summer in a sailboat in Long Island and New Jersey waters. John Philip Sousa will take life easy at Port Washington, L. I. Charlotte, of Hippodrome Ice Ballet fame, will tramp, fish and canoe at the Delaware Water Gap. Frank Tinney and Will Rogers will play polo at Freeport, L. I. Al Jolson and John Charles Thomas will while away the Summer days in speeding along the country roads of Westchester County in their new automobiles.

Channing Pollock will find time between writing a serious play to fishing and swimming in Long Island Sound at his place at Shoreham. Amelie Rives will plan a new play in the mountains near her home in Albemarle County, Va. David Belasco has leased a summer home at Mamaroneck where he will fish during the time he is not counting "Boomerang" receipts.

ELEANOR GATES ASKS ANNULMENT

Mrs. Eleanor Gates Moore, author of "The Poor Little Rich Girl," has brought action for the annulment of her marriage to Frederick W. Moore on the ground that they both remarried without waiting for final decrees divorcing them from their erstwhile mates.

Papers filed at White Plains state that the couple were married in Paterson, N. J., in October, 1914, and that both Mrs. Moore and Mr. Moore, in applying for the marriage license, told of their erstwhile marriages and believed they were legally entitled to remarry. As soon as she learned that there was a question of the legality of the marriage, Mrs. Moore states in her complaint, she separated from her husband, and they now live apart because she "did not desire to continue a relationship" under such conditions.

It is understood that when the annulment is granted, and after the decrees of their former mates have become final, Mr. Moore and Eleanor Gates Moore will be wed.

Richard W. Tully, author, who formerly was the husband of Mrs. Moore, obtained a decree of divorce from her in August, 1914.

FLORENCE REED DENIES REPORT

Florence Reed writes the Mirror from her lodge on Indian Island, Sebago Lake, Me., denying the reports that she is to appear in plays by Ethel Clifton and Willard Mack next season.

"I am not going to appear in Ethel Clifton's play 'For Value Received' nor in Willard Mack's 'King, Queen, Jack,'" writes Miss Reed. "I have made no arrangements of any kind for the coming season."

Miss Reed and her husband, Malcolm Williams, recently played the leading roles in a preliminary production of "For Value Received" in San Francisco.

FARCE TO RE-OPEN THE CORT

A three act farce by Edward Clark, entitled "Coat Tales," will be the opening attraction of the new season at the Cort Theater. It will be produced by Arthur Hammerstein the first week in August.

"BLUE PARADISE" FOR CHICAGO

"The Blue Paradise" will open its fall engagement at the Garrick Theater, Chicago, September 3rd, for an indefinite run. Cecil Lean will continue in his original role.

"FOR ONE DAY ONLY"

"For One Day Only," a comedy by Frank Ferguson, has been obtained for production next season by Corey and Riter.

WINS DIVORCE FROM CRITIC

SAN FRANCISCO, Cal. (Special).—Superior Judge Deasy has granted Frank H. Buck, publicity man, a divorce from Lillian W. Buck, dramatic critic of the Chicago Daily News, who writes under the name of Amy Leslie, on grounds of cruelty. Buck met his wife in 1901, when he was an elevator boy in a Chicago hotel, and although she was twenty years older than he, they were married after a brief courtship.

Mrs. Buck filed an answer to the suit, but was not represented in court. She declares her husband deserted her and that she gave him the \$1,500 from her personal funds, and since their separation has given him money.

DEATH OF THEODORE HAMILTON

Theodore Hamilton, an actor who had played many varied roles, died June 27, at his Summer home, in West Haven, Conn., in his eightieth year. Mr. Hamilton made his first appearance here at the Old Bowery Theater in the role of the Duke of Buckingham in "Richard III." Later he played in support of Edwin Forrest. He fought through the four years of the Civil War, and during 1869-1870 was leading man at Booth's Theater, where he played Nathan in "Leah the Forsaken" with Kate Bateman. After a foreign tour, Mr. Hamilton again played here, appearing with Edwin Milton Royle in "Friends." In 1886 he played the title role in "Pudd'nhead Wilson," and later appeared with James K. Hackett in "The Pride of Jennico." His last appearance here was in 1904-1905 in "The Missourians."

AN ACTOR-SOLDIER BRIGADE

Mortimer Kaphan, an impersonator of Dickens's characters, is planning to organize a company of soldiers, to be recruited principally from actors, in the event of war with Mexico. Mr. Kaphan purposes to give a series of performances in various theaters to raise funds to buy equipment for his brigade. Headquarters will be established at 1947 Broadway.

PLAYERS END LONG TOUR

The members of last summer's Winter Garden production, "The Passing Show of 1915," arrived in New York last Monday after a tour of fifty-eight weeks, which included engagements on the Pacific Coast.

PLAYS TO HAVE TWO COMPANIES

Two companies in Harold Brighouse's comedy, "Hobson's Choice," and two companies in Franz Lehar's operetta, "Alone at Last," will be sent on tour next season by the Shuberts. "Hobson's Choice" was recently produced in London with Norman McKinnel in the role of Hobson.

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Mts. Wed. & Sat. 3.10.

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After the Show see Gala Performance

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W. S. HART in a Triangle
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ROBERT EVEREST'S MONKEY CIRCUS

BILLINGS, MONTANA

BILLINGS, MONT. (Special). — Babcock, week
June 20: "The Passing Show of 1916," the
largest and best Winter Garden production that
has ever appeared in Billings to big business.
The offering was in two acts and twelve massive
scenes. The most important members of the
large company were: Eugene and Willie How-
ard, George Monroe, John T. Murray, Howard
Marsh, Miller and Mack, Ernest Hare, Clarence
Harvey, Alexis Kosloff, Sam Hearn, Arthur
Hill, Marilyn Miller, Helen Eley, Danphe Pol-
lard, Flora Lea, Dorothy Mantel, Marie Flood,
Lydia Carlisle, Margaret Hoban, and Ethel Mil-
lard. The chorus of fifty girls was the best ever
seen here.

June 19: May Robson in "The Making Over of
Mrs. Matt," an intensely human play filled with
real comedy. Miss Robson is very popular in
Billings, and she therefore had an enthusiastic
audience. The play is full of clever lines
worked into a plot that is sufficient for the pur-
pose, and while the star is ever the star, there
are plenty of opportunities left for the remainder
of the cast. Prominent in Miss Robson's sup-
port were Jack Storey, Smith Davies, John
Rowe, Edith Conrad, Riddle Davies, Elizabeth
Warren, and Marie Pavey.

Regent, Majestic and Star: Feature pictures
only. Luna: Vaudeville and pictures. All pic-
ture theaters are doing unusually big business.
Week June 26: C. A. Wortham Shows, under
the auspices of the Fraternal Order of Eagles.
This is one of the largest carnivals that has
ever appeared in Billings. Thousands of people
thronged the Midway on opening night.

EDWARD C. MARTE.

CHICAGO

Change: in Casts During the Week—Plays
at Principal Houses—Gossip

CHICAGO, ILL., July 7 (Special).—There have
been many changes in the casts of the plays
now running in Chicago. Sydney Greenstreet has
succeeded Mark Smith. Mabel Ackers has suc-
ceeded Miriam Doyle, and Regina Connell has
succeeded Madeline Armstrong in "A Pair of
Queens" at the Cort. Joseph Santley leaves that
play temporarily. S. H. Dunley has been added
to "The World of Follies" at the Columbia,
where Helen Clarke is now leading a number,
having been advanced from the chorus. Louise
Mink is a recent addition to "So Long, Letty,"
along with minor players, who have made up
what is called the "second edition." Wanda
Lyons has taken a leading role in "The World
of Pleasure" at the Palace. Will Denning has
taken a prominent place in "Nothing But the
Truth" at the Garrick.

"The World of Pleasure" is breaking the
record established at the Palace Music Hall last
summer by "Maid in America."
Gaskell and MacVitty will include among their
list of attractions for next season "Belvedere of
Sunnybrook Farm" and "The Other Man's
Wife," a new play by Victor E. Lambert.

Horace Noble, a well-known member of the
Chicago actors' colony, is suffering with rheuma-
tism at his home in this city.

"The Cohan Revue" comes to Cohan's Grand
Opera House in this city Aug. 21.

W. T. Gaskell and family returned Monday
from an auto trip to Niagara Falls and return.

Frank A. P. Gassola and Edward Rowland, Sr.,
were in New York last week for a meeting of the
International Circuit.

Edward W. Rowland, Jr., has returned from a
brief visit to New York.

Cort: "A Pair of Queens," tenth week.

Princess: "Mr. Lazarus," third week.

Garrick: "Nothing But the Truth," fifth week.

Columbia: "The World of Follies," sixth week.

Olympic: "So Long, Letty," twenty-first week.

Palace: "World of Pleasure," seventh week.

Convent Garden, a theater with 3,000 seating
capacity, on the North Side, which opened with
its own revue recently and has since housed two
other unsuccessful shows, closed last week. It
may reopen with pictures. The house had a big
Hope Jones's Unit Orchestra, and it was be-
lieved to be practical to play a musical show,
but that idea was abandoned the last week.

Frank Buck has secured a divorce from Amy
Leslie, of the News.

E. E. MEREDITH.

BOSTON

Cohan and Harris Out of the Plymouth—
Shuberts Relinquish the Opera House

Boston (Special). — Mrs. Richard Mansfield,
Henrietta Crossman, and Tony Wise (who is play-
ing at Keith's) all took part in the municipal
outdoor Shakespearean festivities on the Fourth.
The programme included a sort of peripatetic
pageant, containing fragments from Shake-
speare, and they were given in various places
about the city, such as the steps of the Public
Library and the Common.

Of the new cast that has carried "Princess
Pat" through the last two weeks at the Park
Square, Phil Ryley as the country squire, and
Ralph Riggs as the younger Schmalz have done
notably well, and deserve to go out with the
No. 1 company next season. With the closing
of "Princess Pat," we are, apparently, left
for the rest of the summer with absolutely noth-
ing but vaudeville and pictures. There have
been rumors of the usual summer stock season
—this time at the Globe—but the plan seems
to have fallen through.

It can be said on good authority that Cohan
and Harris have relinquished their control of the
Plymouth, and hereafter will send their attrac-
tions only to the Park Square. Already, indeed,
Manager Fred E. Wright is left with nothing
to worry about for a year to come, for bookings
have been made for the Park Square of "Hit-
the-Trail Holiday," "Kiss and Wiggle," "The
Great Lover," and "The House of Glass"; and
those four plays provide amply for a continu-
ously prosperous season.

After a good deal of the appropriate sort of
publicity, the "There Are No Children" tour
came to the Majestic on Monday. "How Brit-
annia Prepared" continues at the Shubert.

Lawrence McCarty, formerly of the Boston
Theater, announces that he has taken over the
Boston Opera House (which must be something
of a relief to the Shuberts), and that he has
secured bookings of some spectacular attrac-
tions. The first of these will be "Hip, Hip,
Hooray." During the past season, the Shu-
berts, who secured the Opera House on very
moderate terms, fared fairly well in what seemed
a precarious undertaking, largely through a pros-
perous run of "Experience."

At a recent meeting of the local union of stage
employees, it was voted to carry twenty of its
members who have gone to Mexico with the mil-
lita and to care for the families of these men
and of four other members who are fighting in
France for the Allies.

FOREST IZARD.

ST. LOUIS OLYMPIC NO MORE

Famous Playhouse Where All the Great
Ones Played Closes Its Doors

St. Louis (Special).—The most notable re-
cent development in matters theatrical in this
city is the semi-official announcement that the
historic Olympic Theater is to become a thing of
the past, at least so far as continuing as a first-
class house is concerned. The Olympic is the
oldest theater in St. Louis now in operation.
Its ancient walls have echoed to the voices of
the best known stars of the last fifty years.
Josh and Barrett, Jefferson and Florence, Bost-
on and Modjeska, John McCulloch, Sol Smith Rus-
sell, J. K. Emmett, Maggie Mitchell, Lotta, An-
nie Pixley, Denman Thompson, to name but a
few, have played many times on the stage of
the old Olympic, while even an elder generation
than these have been a part in its history. The
Olympic was opened by Mary Mitchell, wife of
Manager Albaugh, who after several operated Al-
baugh's Theater in Washington. Pat Short, the
best and most widely known manager, handled
the front of the house for more years than the
average man likes to count, and passed away but
a few years ago. The present manager, Walter
Sanford, has been in charge since Mr. Short's
death. The neighborhood of Broadway and Wal-
nut has seen radical changes in the past few
years: the old Southern Hotel has passed away,
and now we are to see the passing of the Olym-
pic, the St. James Hotel, and Tony Faust's fa-
mous restaurant, all within a few weeks of one
another. It was at the Olympic in 1896 that
the all-star production of "The Rivals," in the
cast of which appeared the names of Joseph Jef-
erson, William H. Crane, Nat Goodwin, Mrs.

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HARRY DODD

Who this season has made audiences laugh

From Coast to Coast as the Deaf Bishop in Cock of the Walk

NEW YORK PRESS.—"Harry Dodd as the Bishop of Malmesbury contributed one of the best bits of
the day in the role of a stone deaf portly old gentleman who became most interested in a young person with
red feathers in her hat and who slept during most of the meeting."

NEW YORK TRIBUNE.—"Immensely amusing as the deaf Bishop."

KANSAS CITY TIMES.—"and Harry Dodd as the deaf Lord Bishop was quite another comedy
all by himself."

SAN FRANCISCO ARGONAUT.—"and the audience kept ever a delighted eye on the dull inatten-
tion, the resigned bewilderment and the belated flashes of interest of his deaf lordship who approved of the waitress."

WORLD HERALD, OMAHA, April 1, 1916.—"The deaf old Lord Bishop of Harry Dodd was a rare pic-
ture of acting, with scarce a spoken word the actor conveys almost by facial expression alone not only deafness
but a well individualized character. We love the deaf bishop and are sorry for him even while we laugh at him
delicious comedy."

WASHINGTON POST.—"The most amusing scene of the comedy and one which is admirably acted
the deaf Bishop who occasionally asks what it is all about."

DETROIT FREE PRESS.—"Inimitably done by Harry Dodd."

DETROIT UNION.—"A masterpiece of portraiture."

TOWN TOPICS, Dec. 30, 1915.—"Harry Dodd as a deaf Bishop with an eye for a pretty girl was quite the
best of the men, giving a really humorous characterization."

SEATTLE PRESS.—"Harry Dodd was immense."

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509—Gramercy Open Evenings. Noisy

John Drew, Robert Tabor, Julia Marlowe, Jo-
seph Holman, Francis Wilson, and Fanny Rice,
was staged, and the last production was that of
the Friars' Annual Frolic, headed by the leading
modern, up-to-date exponent of light comedy,
George M. Cohan.

HAGERMAN.

TOOTLE'S, ST. JOE, LEASED

ST. JOSEPH, MO. (Special).—The Dubinsky
Stock company has leased the Tootle Theater of
this city, and will open their season Sept. 1.
Edward Dubinsky will be house manager, and
the company will produce only the higher class
of plays such as made them such favorites in
their Kansas City engagements. The company
will bring eight carloads of their own scenery,
and the Tootle will undergo extensive remodeling
and redecoration.

Mr. Edward Dubinsky will leave for the East
in a few days to contract for plays for the
coming season. The policy of the company will
be high-class plays at popular prices. The
Tootle has been dark for the past three years,
owing to litigation between the owner and the
Shuberts.

JOHN A. DUNCAN, JR.

GOSSIP

Mrs. Millie Thorne, president of the
Stage Children's Fund, announces that on
Thursday, July 6, a number of stage chil-
dren will travel to New Brighton, Staten
Island, to give a performance at the Actors'
Fund Home.

Doris Keane played her 300th perfor-
mance in "Romance" at the Lyric Theater,
London, on June 30. The play has proved
so popular that a second company is being
organized to tour the English provinces.
Miss Keane expects to play in London
throughout the summer.

Blanche Yurka, recently leading woman
for E. H. Sothern in "Lord Dunsire,"
played the principal role of "Victory" in
the Suffrage Pageant, given at the City Col-
lege Stadium, at the Mayor's Official 4th of
July Celebration last Tuesday.



FOR SALE

This beautiful Board walk Ocean Shore Home,
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MACON, GA.

MACON, GA. (Special).—Palace: "His Great Triumph." June 27: "The Thousand Dollar Husband." June 28: "The Writing on the Wall." June 29: "The Victory of Virtue." June 30: "A Gutter Magdalene." June 31: "The Feast of Life." July 1: "The Strange Case of Mary Page." "Peg o' the Mill." June 26: "The Touch of the Key." June 27: "The Quality of Faith." June 28: "When She Played Broadway." June 29: "M. T. Dore's Awful Night." June 30: "The Jungle Outcast." July 1: "The Princess: Undergoing repairs, will open in the Fall." Ram and Edna Park Stock company: Large crowds under tent June 26-July 1. ANDREW OLIVER ORR.

KANSAS CITY'S PLAY FOLK

KANSAS CITY (Special).—Globe (Cyrus Jacobs, manager): Bill opening June 22 was headed by the Metropolitan Operatic Four. Possibly they were. Foster and his dog, the latter performing some rather remarkable stunts, and Beale Le Count, a clever mimic, were features on the same bill. Commencing Sunday the Gypsy Trio of three clever girl musicians and singers topped an all-around good show. Marcoré shadowgraphist; the Mantell Marionettes, Holmes and Buchanan, and Wilbur and Harrington all scored. Reddington and Grant, in a bounding act in tramp make-up, were unusually good. Empress (Daniel McCoy, manager): The Empress, booking independent for the Summer, is presenting very entertaining bills to deservedly good business. Amy Butler and her Musical Boys were a holdover on the line-up for the last half of the week, and should have changed their act somewhat. Sam Curtis and a big company in a satire on golf headlined, and his unassuming girls presented a very pleasing appearance, but the same could not be said of Edward Higgins who, for some reason, wore an abbreviated track suit. Little Lord Roberts and his Road Show is the current offering. The tiny comedian is small on voice, but thoroughly adequate in every other way. The Marble Gems, Arthur Turley and Taylor and Howard were also on the bill which closed with a Dixie Land Minstrel Show that, though noisy, was undoubtedly the best colored aggregation seen here this season. Jerome Wilson, more elongated than ever, came back with his same old act and a new partner. Electric Park (John McGuire, manager): Don Phillipini's Symphony Band had a very successful opening, and promise to live up to their past good record. The "Helen Follies" have changed and improved their revue and continue to please. Fairmount Park (Sam Benjamin, manager): Flynn and McLaughlin continue to draw, and have settled for what seems to be an all Summer engagement. The American Legion Band and the big beach and lake continue to draw crowds. JACK McCLINTOCK.

ST. PAUL OUT UNTIL AUGUST

ST. PAUL, MINN. (Special).—After one week of Uncle Tom's Cabin in film form and two weeks of Leman Howe's pictures, the Metropolitan offered Otis Skinner in "Cook o' the Walk." June 12-14, and Maude Adams in "The Little Minister." June 15-17. Both attractions received excellent patronage. "The Passing Show of 1915" brought the season to a close June 22-24. In spite of the lateness of the season, very large audiences prevailed. A special Friday matinee was given. The house will reopen with "The World of Pleasure." Aug. 27-Sept. 2. "Fluke O'Hara" will be the Fair Week attraction Sept. 3-5. The Empress and Princess theaters will offer vaudeville throughout the Summer. The new Palace Theater will open Sept. 1, after which date the Princess attractions will be transferred to the new theater. The Princess will then become the home of Paramount pictures, and the Majestic, where they are now shown, will become an "open market" picture house. The three theaters are controlled by Finkelshtein and Ruben. Best Goldman is manager. JOSEPH J. FRIESTER.

IN CANADA

TORONTO (Special).—Under date of June 28, the Toronto Daily News prints a half-column of type telling the story of the break-up of the Angeles Opera company brought about by a strike. The company, says the News of the date above given, which has been providing a Summer opera season at the Grand Opera House failed to "carry over" for the opening performance of "The Mascot." The box-office remained open, but no tickets were being sold, and Mr. James Cowan, house manager, was unable to announce whether there would be any further performances. The company, which numbers thirty-six, had made preliminary arrangements for the presentation of "The Chimes of Normandy" next week, but work on this production has been stopped. A member of the company decided to jump into the military game and has enlisted with the 213th (American) Battalion. This man is Mr. "Bob" Langdon. He came around to the theater this morning all dressed up in his best khaki uniform and was immediately surrounded by a horde of young ladies. Mr. Cowan, manager of the theater, said that the trouble was not in any way the concern of the house. He said there seemed to be some disagreement between the players and their management. However, all are at present in town and he has hopes that these troubles may be smoothed over.

Royal Alexandra, June 26-July 1: "Rolling Stones" seemed to most of the audience this week a very tame comedy. Miss Neilson's talent was wasted, as Anna is a very poor part. Mr. Robbins, easy and graceful as usual, and Jerome Renner (who is playing very well just now) made the two would-be burglars, as entertaining as possible. Thomas McKnight was a welcome addition, as the young man has appeared seldom thus far. Helga Carruthers as Norma was the most natural character in the comedy. Her speech of "Who Pinched You Darling" was delicious. Royal Alexandra, June 17-24: The Robbins Players with their usual progressiveness gave in a new comedy. We are "Seven," very laughable even if it was absurd. Mr. Robbins played the deaf mute splendidly and Miss Neilson was very captivating as Diantha Kerr. Emma Campbell and Helen Travers, also Jerome Renner and Thomas Jackson were acceptable. His attendance. June 26-July 1: The Boarding School Girls, a musical melange, and Vera De Basini, head a good bill, though the acts are miles apart. As Miss Basini sings operatic numbers well, Herbert and Denner and Eschell Roberts, (good name for a southerner, album), are also good entertainers. Excellent attendance. Loew's, June 17-24: As fine a bill as this popular house ever put on, "Hazel Kirke" and "Solitaire," by Grew, Pates and company, and Daisy Harcourt, a fine London musical hall comedienne, "The other" of Miss Harcourt, a bit risqué, but is very entertaining. Excellent business. GEO. M. DANTRER.

CALGARY, ALTA. (Special).—The United Producing Company's Stock company gave a capital bill. June 19-24. Jack Hayden as Jack Doogan and Jane Babcock as Nell were well up to their standard. Horace Porter gave a better performance of the absent-minded William Carr than any we have seen. Carrie and Otto Wright as "The other" of Miss Harcourt, a bit risqué, but is very entertaining. Excellent business. "Paid in Full" week June 26.

"The Midnight Follies" William De Hollis and company. Four Halsey Sisters, George N. Brown and company, and the always popular Silber and North drew good business at Pantages June 19-24.

William H. Porter, well-known retired architect and builder of Baltimore, Md., died in Hamilton, Md., June 18, aged seventy. Mr. Porter was an uncle of the late O. Henry, novelist and father of Horace Porter, last season leading man with "A Pair of Sixes" and this season one of the best liked actors in the United Producing Company's stock organization. Horace Porter only received news of his father's death Monday, and as it was impossible to replace him completed the week's work before leaving for home.

EDMONTON, ALTA. (Special).—"Charlie's Aunt," the third play to be sent out by the United Producing Company, was given its first presentation at the Empire June 19 by an excellent company, headed by Van Murrell. Mr. Murrell as Baba gave a very pleasing performance. Katherine Bond and Otto Wright as Donna Lucia and Sir Francis Chesney were equally good. Beattie Little and Ruth Dettin were others whose work calls for special commendation. The other parts were capably handled. Three handsome settings are used, and the piece went with the spirit that George Sumners always injects into his productions. Business good and well pleased. The Empire will be dark until the Fall.

Pantages, June 19-24: Good bill headed by Athens and Verma Meyers in a recently staged dancing act. "The Bride of the Desert." Other good acts: Cameron and O'Connor, Blondell and Perry, the Models de Luxe, Greene and Parker. Business very good. GEORGE FORBES.

MONTREAL (Special).—The headliner of the Princess, June 26-July 1, "The Fighter and the Boss" is a clever and interesting sketch, and is particularly interesting to Montreal audiences from the fact that the part of the Fighter is played by Richard Milloy, a Montreal boy who, with a warm reception, and the part of the Boss by Frank Morrice who, with a favorite here some seasons ago. There are a number of other good items on the bill including Joseph Whitehead and Demarest and Collette. Meriot's Doe Circus is the headliner at the Orpheum and is a very unique act, different from the ordinary run of animal acts. Beaumont and Arnold have an amusing comedy in the "Doctors." Barzac's Circus and a Troupe of "Whirled Arabs" are the headliners at Sohmer Park. At the St. Denis the Bohemian company appear in Hennequin's delightful farce, "The Crime Passionnel." Ruth Buid does an exceptionally graceful aerial act, and LeGrange, Gordon and LeGrange are expert violinists. Richard Milloy closed his season with "The Fighter and the Boss," July 1, and will spend a few weeks in Montreal with his family and friends. W. A. DUMAYNE.

HAMILTON CAN. (Special).—The Grand Opera House is giving the best photoplays to good business. Week June 26: "Paquita," Mae Murray, and "Kitty Bellairs." The De Haven Opera company gave two performances June 14 of "Robin Hood"; special interest centered in it as Vera Preswatt, a Hamilton girl, was one of the cast. She is making good, and will have a better part next season.

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Savoy, George Stroud, manager: Photoplays to good business. Week June 26: William Faversham in "The Wonderful Adventure," and Mabel Tallafiero in "Her Great Price." Lyric: Moving pictures. Week June 24: Alice Brady in "The Ballet Girl," Kathryn Williams in "Into the Primitive," and Douglas Fairbanks in "A Habit of Happiness." MINNIE JEAN NIBERT.

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MIRROR'S LONDON LETTER

Romance" Passes the 300th Post.—Shakespeare Festival at Stratford in August—Our Mary Anderson at a Benefit—Church Yard Pageant by Women

By BEVERLY BRUX.

LONDON, July 1 (Special to the DRAMATIC MIRROR).—The 300th London performance of "Romance," with Davis Keane as Cavallini, occurred last night. The audience was large and notably enthusiastic.

War permitting, the usual arrangements for the Shakespeare Summer Festival at Stratford-upon-Avon will be carried out during the month of August. About fifteen Shakespeare plays will be produced at the Memorial Theater by Sir Frank Benson's company, including a series of historical plays in chronological order.

A School of Speech Training, organized by the Association of Teachers of Speech Training, under the direction of Miss Elsie Fogarty, will be held from Saturday, July 29, to Saturday, August 26. The course will include voice training, phonetic classes, lectures in public speaking and the delivery of lectures, verse diction, dramatic study, reading and recitation classes, study and cure of speech defects.

Anything which carries Mary Anderson's name will make an American lift his eyebrows. The other day, June 23, she appeared at a matinee in aid of the Star and Garter Home for Disabled Soldiers at the Shakespeare Memorial Theater, Stratford-upon-Avon. In the cast were Mr. Ben Greet and Mr. Ben Webster.

"Peg o' My Heart" was revived Monday night, June 19, at the Globe Theater, by Mr. Alfred Butt. After a run of over seven hundred performances, "Peg" made what was intended to be her final appearance at a matinee attended by the Queen, Queen Alexandra and Princess Mary at the Palace Theater in aid of the Wounded Irish Soldiers' Relief Fund, but in the meantime so many expressions of regret at the departure of "Peg o' My Heart" have reached Mr. Butt that he was encouraged to give this comedy of youth, by Mr. J. Hartley Manners a new lease of life.

A condensed version of Thomas Hardy's Napoleonic play, "The Dynasts," is about to be presented in London. It will be still more condensed than it was when Mr. Granville Barker presented it at the Kingsway some months ago. And when you come to think of it, this drama, which was originally written and printed in nineteen acts and 121 scenes, needs for acting purposes what Broadway would call "some" condensation.

Probably one of the most successful plays now being seen in London is Walter Hackett's "The Barton Mystery," which reached its hundredth performance at the Savoy. Mr. H. B. Irving has the star role of Beverly.

Here is a paragraph from one of the most readable theatrical publications in London, *The Pelican*:

Miss Gertie Millar will be leaving us shortly for America, not for the first time either, for some years ago when Mr. George Edwards did not quite see his way to agreeing to certain terms Miss Millar desired in a new contract, she left his management, and departed to the States. At the time she went, although well known in London, she was quite a stranger to America, and there was considerable doubt as to whether players in the States would take to her or not. As a matter of fact she was a very great success, was inundated with offers of engagements, and might have quite well remained there for the rest of her life, if she had felt so disposed.

The sound of women singing to the accompaniment of a church organ, played in the open air, and the noise of a carpenter's hammer knocking chairs together in rows, aroused some curiosity in Trafalgar Square a fortnight since. On the massive railings of St. Martin-in-the-Fields was a swarm of interested small boys, intent on the usual proceedings within. For there was to be seen illicitly, through the inadequately-convexing canvas, the dress rehearsal of "The Battle of the Crosses," the series of outdoor religious tableaux with which the Vicar of St. Martin's hopes to stir unreligious London.

In this spacious churchyard in the very heart of the capital a covered stage and a covered proscenium have been built, the latter to hold as many as five hundred persons. Yesterday a pageant of Russia was rehearsed to the accompaniment of English plain song. There was an anxious period of tuning on the part of the orchestra (composed entirely of women); a great deal of nervous fluttering on the part of the choir (also of women); and then the first effort of the Churchyard Theater began. Procession after procession of true peasant figures passed across the modest stage; gracefully and with dignity re-enacted picturesque scenes of the conversation of pagan Russia; then broke into twentieth century laughter at a word of humorous reproach from the stage manager. Thus were the medieval days of mysteries and of mining revived in London.

That the late K. of K. once appeared on the stage is a fact not generally known. He once figured prominently in the rehearsal of a Drury Lane drama in Augustus Harrie's time, and the incident was related in the *Century Magazine* by Mr. Hermann Klein some years ago. An army of supers had to be trained to represent British troops in a march through Trafalgar Square, and were put through their paces over and over again with extreme patience by a stranger—a tall, soldierly man wearing a frock coat and a tall hat. When the rehearsal ended Harris beckoned to his friend and said, "Klein, want to introduce you to my friend, Major Kitchener, who has been kind enough to help me with the soldiering work. What do you think of it? Did you ever see such fighting and marching on the stage before?"

There have been several important changes of late in the cast of Mr. Louis N. Parker's "Disraeli" at the Royalty; but the problem of finding capable actors over military age has been successfully tackled. Messrs. Vedrenne and Eadie have found a regular John Bull of a Bank of England Manager in Mr. Allen Jones, a charming young hero in Mr. Gerald McCarthy, and an effective spy in Mr. Howard Sturges. Miss Dorisat's part of Mrs. Travers is now played—and admirably played—by Miss Muriel Pope, late of Manchester. And Mr. Dennis Eadie, Miss Mary Jerrold, Miss Mary Glynn, and others who remain have even improved upon their original performances, so the interesting and exciting play goes even better than it did at first—a fact which the public is not slow to appreciate.

Mr. Parker's spectacular and patriotic drama, "Disraeli," should be well suited to open-air performance, and it was a happy thought on his part to arrange a series of performances of it in York, a city to which he is already linked by his splendid York Pageant of seven years ago. The Lord Mayor of York and prominent citizens have taken up the enterprise, the Yorkshire Philosophical Society has lent the Museum Gardens, Mr. Percy Hutchinson has lent the Theater Royal (in case it should be wet), and Mr. Derwent Hall Caine has foregone his performing rights. The dates fixed are July 26, 27 and 28, with a preliminary performance to which wounded soldiers will be invited, and the proceeds will go, lock, stock and barrel, to York's two V. A. D. hospitals.

Except for one stage effect acquired by Mr. Alfred Butt in America, the next Empire production, "We're All in It," will be exclusively English. The authors are Messrs. Frank Dix and George Arthurs, and the music has been composed by Messrs. Lionel Monckton and Herman Finch. The piece is due for production about the end of this month.

The cast of "Look Who's Here!" Mr. Stoll's new revue, to be produced at the London Opera House on or about July 17, includes Mesdames Ethel Levey, Florence Smithson, Jensen Sisters, and Olive Richardson; Messrs. Billy Merson, Fred Kitchen and Sam Stern, and the Ritchie Troupe.

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R. A. HAYES.

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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department

R. S. V. P.

Responses from Stock Managers and Players to the Mirror's Special Request

The Orpheum Players of Quincy, Ill., under the management of Ed. Williams, are having a very successful season at the Orpheum Theater. Nothing but high royalty bills are being used, such as "Arizona," "Fine Feathers," and "The Blindness of Virtue." The bills for week June 26 were: "Forty-five Minutes from Broadway," with a chorus, and "The Littlest Rebel," with Miss Tiny Leone in the title role. Special scenery is built for each play, making every one a real scenic production. The complete roster of the company is: Larry Finch, Earle, Ross, Ed. Williams, Bob Thompson, scenic artist; Dick Evans, John Justus, Aldrid Pierce, Jack DeForest, Margie Garrett, Miss Leone, Ethel Romaine, and Sylvia Summers.

Manager Gene Lewis of the Gene Lewis-Olga Worth Stock Co., Dallas, Tex., writes: "This (June 26) is the beginning of my fifth week, coming here intact from the St. Louis where I ran for twelve weeks. On our opening here we scored tremendously, literally taking the town by storm, for they were unused to a company and productions of the kind I am giving them. As a result we are playing to heavy business, and unanimously conceded to be the most popular stock ever played here. Miss Olga Worth (Mrs. Lewis) has gained instant favor with the patrons here and her appearance each night calls forth an ovation. The supporting company are particularly suited to their various lines and I am enclosing a programme giving you the roster together with the newspaper account of our opening."

ROCHESTER, TEMPLE AND LYCEUM

ROCHESTER, N. Y. (Special).—"Potash and Perlmutter" came back to the Temple week June 26, and delighted large audiences. Carl Anthony as Perlmutter and Ralph Locke were especially successful as the quarrelsome partners. Miss Grace Huff played Miss Goldman with poise and charm and wore some very stunning frocks. Miss Huff's pleasing personality and perfect enunciation win her new admirers each week. Miss Eddie Boyd made a dainty Irma; while Forrest Orr was a likeable Passinsky. Other players who handled their roles with skill were: Robert Homans as Feldman; Georgia Woodthorpe as Mrs. Potash; Edwin Evans as Andrieff; and Ralph Kline as Steuerman. Teresa Dale, Charles Cole, Jane Bennett, Robert McClung, Marie Pickens, Alice Garrison, Frank Reynolds, Bert Caley, S. K. Fried, Cyril Raymond and Vera White were in the mirror roles.

A novel feature of the performance was the entrance of six striking models through the aisles to the stage accompanied by a spotlight. Mr. Edward Henton personally supervises the productions; Cyril Raymond is director; Ralph Kline is assistant manager, and Charles Salsius produces some clever settings.

Tenth week, July 1-7, the Players offered "A Widow By Proxy."

Lyceum: Week June 26, The Manhattan Players offered "A Third Party," for the first time in Rochester, with Reginald Denny, Ernest Cossart, Olive Wyndham and Alice Butler in the leading roles. Other Players were Oza Waldrop, Frank Gerbrach, Jas. T. Galloway, Robert M. Middlemass, Ethel Wilson, N. Murray Stepen and James Spottswood.

Week 3, "A Pair of Sixes" with Miss Olive Tell. Miss Tell returns for the last two weeks of the season, which will close July 15.

The Regent, showing motion pictures, introduced a novelty June 26, and offered a dancing act in connection with the regular bill of straight pictures. Miss Ralph Coulson, a twelve-year old aesthetic dancer appeared for three days. LEFFINGWELL.

STOCK SONGSTERS IN WORCESTER

WORCESTER, MASS. (Special).—Week June 26-July 1, the "Poli Musical Players" presented another Trentini success, "Naughty Marietta." Eva Olivetti was perhaps seen at her best in the title role. It is a part much suited to her temperament, and her singing of the Italian street song was one of the big hits in the opera. Dixie Blair made a beautiful Adah and again scored a big success. James McElhern caused many ripples of laughter as Silas Slick, as did also Edna Temple as Lizette. Edward Hase made an excellent Etienne, and George Tallman sang his role of Captain Dick in his delightful tenor voice. William Pruette, George Pierpont, Harlan P. Briggs, and James J. Black are others who deserve a word of praise. The costumes and scenic effects were very charming.

Week July 2, a revival of "The Mikado," with Cunningham, of the Gilbert and Sullivan Opera company, in the title role. Productions to come include "Robin Hood" and "Pinafore." FRANK H. ORDWAY.

"A TEXAS STEER" IN PROVIDENCE

PROVIDENCE, R. I. (Special).—It is exactly ten years and a week since "A Texas Steer" was first produced by an Albee Stock company at Keith's. At the revival of this Hoyt farce there was a considerable number of the playgoers in the audience who saw the original production. No doubt they recalled Mr. Thomas A. Wise as Maverick Brander and Mr. Frank Losee, Miss Jane Wheatly, Mr. Edwin Nicander, and Mr. William H. Turner in important parts. Of the original company, Mr. Churchill and Miss Reimer still remain. Mr. Churchill is now the central character; Miss Reimer goes back again to Mrs. Brander. In their work and in the work of the following assistants the first-nighters found unalloyed delight: Ralph Tyler, Carlton Henrie, Eugene Revere, Stuart Beebe, Helen Reimer, Lynne Overman, Sydney Shields, Minor S. Watson, Ida Stanhope, Malcolm Arthur, Lyman Abbe, Berton Churchill, George Weatherell, Walter Delaney, Lawrence Ewart, Ralph Remley, J. H. Doyle, Nila

Mac, Clarence Dainty, James Robertson. Mr. Doyle has set the pace with taste, especially in the third act. As for the acting, Mr. Churchill gives a thoroughly satisfactory performance. Mr. Overman certainly accentuated his ability and popularity in the character he portrayed. Miss Reimer managed to give body to Mrs. Brander, and Miss Shields is a breezy Bossy. Mr. Remley delivers the speech at the end of the third act effectively. Miss Mac is an alluring schemer, and Mr. Arthur emits yells like a real cowboy. Week of July 3, "Her Own Money."

The Godfrey Mathews Stock company closed its season after eight weeks' engagement. Blanche Shirley closed the week previous and has gone to Hartford. Grace Scott, Godfrey Mathews, Smythe Wallace, Laura Tintle, Josephine Cass, Edwin Dudley, Robert Fletcher, and Maud Earle are now in New York city; Jack Lewis in Zanesville, Ohio; Mr. and Mrs. Arthur Mathews, Detroit, Mich., and Chris Blew in Indianapolis, Ind.

GEORGE S. APPLEGATE.

MISS GRACE HUFF.

Versatile Leading Woman of the Temple Players, Rochester, N. Y., as Zoe in "Mid-Channel," and Miel in "The Seven Sisters."



Miss Grace Huff is the clever leading woman of the Temple Players at the Temple Theater, Rochester, N. Y. She has the talent of completely obliterating herself in a character, an art she acquired from no less an artist than Madame Sarah Bernhardt, with whom she toured the country on two occasions. At the earnest solicitation of Manager J. H. Finn, Miss Huff consented to be photographed in two widely different characters. The accompanying picture was the result. The tall picture on the left shows Miss Huff as Zoe in "Mid-Channel," and the shorter picture shows her as Miel in "The Seven Sisters." In both

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of which characters she scored an enormous success in both Baltimore and Washington. Unlike the majority of leading women in stock, Miss Huff rather rebels against a surfeit of publicity, claiming that the dramatic criticisms in the newspapers are sufficient publicity for an actress; that stories of their home life, their likes and their dislikes, their dogs and dresses, their fads and fancies, go far toward making the actress appear shallow or silly or both. When first approached by Managing Director Edward Renton for a pose in the photograph gallery for these two characters she refused pointblank, but on Mr. Finn's statement that in all probability she would be given the opportunity either this season or next to appear in both "Mid-Channel" and "The Seven Sisters" and that the pictures would be needed as stock pictures, she consented, and the picture above is the result.

FROM VAUDEVILLE TO STOCK

HAMILTON, CAN. (Special).—Temple Theater, of which Clark Brown, New York, is general manager, and James Wall resident manager, after a season of vaudeville which has been a record breaker for attendance, three bills daily showing capacity houses, returned to stock on July 3. Miss Frances McGrath, who was leading lady last summer, is leading woman again, much to the satisfaction of Hamilton theatergoers. She has just finished a season at Keith's Bronx Theatre. W. Olanthe Miller, W. Vaughan Morgan and Charles Fletcher, favorites from last season, will be in the cast. Others include Albert Vees, leading man; D. R. Dumbrell, Roland Edwards, Walter Marshall, Lucia Morey, Natalie Perry. The opening bill was an adaptation of "Along Came Ruth."

MINNIE JEAN NISBET.

"AN HONEST THIEF" IN SEATTLE

SEATTLE (Special).—At the Orpheum the Wilkes Players gave an excellent presentation of "The Spendthrift," June 18-24, and the attendance averaged good business. Phoebe Hunt in the title role entered into the spirit of the character, and sustained it with telling effect. Norman Hackett as leading man met the demands of the role with his usual skill and ability. Fanchon Everhart as Gretchen Jane interpreted the part with skill and accuracy. In the cast were Bessie Bruce, Gertrude Rand, Richard Vivian, William C. Walsh, and George Rand, who contributed to the success of the performances. The same company in "An Honest Thief," 25-July 1, a drama recently composed by Charles Eugene Banks of the Post Intelligence staff, and William Pierce Gorsuch, professor of oratory in the University of Washington. BENJAMIN F. MESSERVEY.

"A FULL HOUSE" AT SCRANTON

SCRANTON, Pa. (Special).—"A Full House" was the attraction at the Poli week June 26, to big business. When Mae Desmond played the part of Madame X we thought she was an emotional actress without a peer in stock, but when we saw her play the part of Susie in "A Full House" we thought she was a first-class comedienne. Her playing of the part was very clever and showed unusual versatility and was accorded numerous curtain calls. Gus Forbes as George Howell handled the part in fine style, sharing star honors with Mae Desmond. Arthur Buchanan made a great success of the part of Nicholas King, and Stewart E. Wilson as Ned Pembroke appeared to splendid advantage. Edith Winchester as Mrs. Howell was highly satisfactory, while Helen Gilligwater as Miss Winemaker and Ida Maye as Laphne scored heavily. Lucille Beckett as Vera Vernon, Lilyan Bunn as Mrs. Pembroke, and Caroline Morrison as Mrs. Flemming gave a good account of themselves. Others who merit special mention are Edouard D'Otze, Kerwin Wilkinson, James Brennan, and Renton Day. Augustin Glassmire, the director, deserves great credit for the admirable manner in which the play was staged. Week July 3, "The Angelus." C. B. DERMAN.

CLOSINGS AT FALL RIVER

FALL RIVER, MASS. (Special).—Savoy: Miss Billie Burke's "Jerry" was presented by the Meehan Players June 26-July 1—with Esther Howard in the leading role. Miss Howard in the part was a success, and well deserved her honors. John Meehan was very good as Montagu Wade, Belle D'Arcy as Joan Doubleday and Maud Blair as Harriet Townsend were well cast. Don Borup, Tom Whyte, Louis Wolford and Henry Duggan completed the cast. The stage settings were exceptionally good, and great credit is due the director, Bernard Steele. Good performance and attendance. "The Man on the Box" 3-8.

Ernest L. Hickey closed his engagements with the Meehan Players—24—and joined the 101 Wild West Co., 26. Miss Florence Carpenter, who has been ill in New York since the opening of the Meehan Players joined as leading woman, 27, and appeared July 3. She is an actress of much ability. Gertrude Dion Magill, M. E. Ryan and Nat Liffingwell and wife arrived at their summer residence Island Park, R. I., 22. C. A. Hickford closed with the John Meehan Players, 24. Henry Duggan closed July 1. Belle D'Arcy closed with the Meehan Players, 1. The John Meehan Players close their engagement July 8. W. F. GEE.

"CINDERELLA" ET AL. PITTSBURGH

PITTSBURGH (Special).—"Cinderella" was the offering at the Lyceum week June 26 by the Marguerite Bryant players. Marguerite Bryant played the title role in a fitting manner, while Edward LaRenz made a capital Prince. Charles Kramer supplied the comedy as Pedro. Mrs. Ed. McHugh, Stanley Price, Nell Walker, Matt McHugh, Baby Princess and others gave good support. "On the Mexican Border," July 3-8. Belle Baker headed a good bill of vaudeville at the Davis, 26-1, among others on the bill were Frances Nordstrom (a former leading woman of the Davis Stock Co.) in a sketch "All Wrong," Bert Melrose and Henry Marshall and Lillian Fitzgerald. Toots Paka, week 3.

Exclusively cinema offerings at the Schenley week June 26 by Manager John P. Harris. "Ramona" at the Pitt. 1. The audiences during the last week were large, and it is a question whether Ramona will close, then or be continued. It is also rumored that "The Birth of a Nation" will play a return engagement of four weeks.

David Kessler and the Yiddish players presented "Forbidden Fruit" 27, and "The God of Revenge," 27 at the Schenley. D. JAY FACKNER.

"A MODERN EVE" COMES TO ELMIRA

ELMIRA, N. Y. (Special).—The Horick's Opera Co., gave a splendid production of "The Girl of My Dreams" at Horick's, June 26-July 1, the offering proving one of the most pretentious and popular ever put forward at this house. Scott Welsh was seen at his best as Harry Swift and sang his way into increased popularity. Maude Gray was a dainty Lucy Medders and charmed greatly with her rich soprano voice and pleasing personality. Alice Hills was seen in her old part of Mlle. Daphne and her excellent work proved one of the hits of the production. Leonard Hollister did well as Socrates Primmer. Leona Stephens was a lively Carolyn Swift and Bobby Woolsey won favor as Pigeon Williams. Dixie Girard made her first appearance with the co. as Helen Bombastino and pleased and others seen to advantage were Thomas Fairclough, Albert Pellaton, Fred Emerson, Grace Lang and Ernest Geyer. The whole production reflected great credit on Director Charles H. Jones and Musical Director George Lyding. "A Modern Eve" 3-8. J. MAXWELL BEERS.



Here, Omaha.



A PAIR OF PROMISING KIDDIES

The cut at the top is from a photograph of Hildegarde Lachman, eight years old. She is known as "the only Kid in Omaha." She dances like a fairy; she plays the piano like an expert. She appeared recently at the Empress Theatre in Omaha with "Mansfield and Kiddies," in a special dance number. She has declined several offers from moving picture producers, because she wants to finish her education.

The other picture is that of Mildred Oberhelman, a clever child actress, who played the part of Puck in the production of "A Midsummer Night's Dream," recently given by the Kentucky MacDowell Society in Cincinnati. O. Little Miss Oberhelman has been a student of dramatic art since the age of six and three seasons ago made a hit by her clever work in the part of Roxalana in "Masques and Faces," with the Ben Greet Woodland Players.

"ETERNAL MAGDALENE," PITTSFIELD

PITTSFIELD, MASS. (Special).—"The Eternal Magdalene" was a splendid choice for the offering of the The Colonial Players week June 19. The play was well mounted, the acting excellent, and much credit is due Mr. Willard Dashiels for a production which drew a record business to the Colonial. As The Eternal Magdalene, Miss Ruth Gates gave a gentle and artistic presentation.

Mr. Sullivan as Elijah Bradshaw, did by far the best work of his engagement—and that is saying much, for he has been doing splendid and consistent work; Miss Lois Bolton, who is a mighty clever and attractive ingenue, played to great advantage in the role of Elizabeth Bradshaw; Mr. Clarence Chase made his first appearance with The Colonial Players in the part of John Bellamy. He will play juvenile roles and will be a distinct addition to the company. He has a pleasing personality, good looks, and a natural way that is especially commendable; Philip Quinn made a very satisfactory evangelist; Marie Reels looked a charming matron, and spoke her lines with much sincerity; Mr. De Camp, Mr. Hetherick, Mr. Bentley, Mr. Southern, Mr. Dashiels, Mr. Castle and Miss Natalie Perry gave excellent support. "Tess of the Storm Country" week of July 2.

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PLOT OF OMAHA NUN'S PLAY

OMAHA, NEB. (Special).—"Meg Burns," an Irish drama, at the King Theatre, written by Sister Angela, an Omaha nun produced for the first time Sunday evening, June 26, by the North Bros. Stock company drew a crowded house. There are three main threads to the plot: which deals with a love affair, the Irish rebellion of 1848, and the conquering of a fault of temper, which are not very closely woven together. The parish priest and a nun are the principal characters. These are well drawn and they were portrayed by Sport North and Hazel Mack. Mr. North, who is always good, did unusually well with his part. Hazel McNutt was Meg Burns and enthusiastic applause greeted her. The story tells of Meg Burns who is loved by Roderick, the smuggler. Meg is trying to overcome a fault of temper with assistance of the priest and nun. When the operations of her lover become known, Meg falls under suspicion. Roderick justifies his actions by claiming England has no right to impose tax as which he escapes. He repents after he is caught. But the girl does marry the smuggler, and she is drowned. This ending is not especially satisfactory; one feels she is killed because there was nothing else to do with her. The play is in four acts.

With a children's orchestra of 125 members all under twelve years old, an eight year old boy tenor, a specialty dancer of the same age, and an excellent banjo player, "Mansfield and Kiddies" who headed the bill at the Empress for the last half of the week of 19 drew packed houses. The orchestra played both classical and popular selections. Thomas Bonny was the boy tenor who has a remarkable voice and who uses it well. Hilda Lachman was the specialty dancer. She did a Russian dance. No encores were to be given, but the audience fairly tore down the house and she did the French Cow-Cow in response. The banjo player was John Mansfield. He was well received and to him goes the credit of the success of the whole performance. He trained the orchestra, he arranged the act, was stage manager and director and he put before the Omaha public some very clever and talented Omaha children.

ESTHER P. NEWMAN.

POLI AND PAYTON, HARTFORD

HARTFORD (Special).—"The Isle O' Dreams" at Poli's week of June 26 before good audiences, Bernard Daly, especially imported for the occasion, played the leading role excellently. Mr. Daly is the possessor of a very pleasing personality and an Al voice. His work was warmly applauded. Enid May Jackson and Carl Jackson shared first honors. James Crane, Cecil Lagrin, J. Irving White and Tom Sena did well in their respective roles. Gilberta Faust, Nimita Briscow and John Dison, three of the most capable players in the company were rather below their usual standard. Miss Faust was pleasing but her brogue was not particularly convincing; the blonde Miss Briscow was disguised with a mass of jet black tresses and attired in a costume of the type popular in Central Europe. Both Miss Briscow and Mr. Dison are at their best in comedy work and they apparently feel rather out of place in roles such as those given them in the present vehicle. Week July 1, Julia Dean in "Outcast." The announcements made in local papers regarding engagements of other stars, including Edmund Breese, were somewhat premature but the management promises that other players of national repute will appear shortly.

The Corse Payton Stock Co., headed by Mr. Payton in person opened an engagement week of June 26 at Parson's Theatre in "The Man from Home." Mr. Payton was satisfactory in the title role; his brother gave a very pleasing portrayal as the Russian duke and Miss Gilmore was charming in the leading part, that of the young American heiress. The company is ably managed and apparently has a prosperous season before it. The Opera Players are now installed at The Court Square Theater, Springfield, Mass. Following is the cast of "The Man from Home": Mariano, Edmund Soraghan; Rosa, Emmie Mason; Ribiere, John Wooden; The Earl of Hawcastle, John T. Dwyer; Comtesse de Champlain, Virginia Zollman; Ethel Granger Simpson; Phyllis Gilmore; The Hon. Americ St. Aubyn, Walter S. Howe; Horace Granger Simpson, Daniel Grant; Lady Creech, Charlotte Wade Daniel; The Grand Duke Vasil Vasilvitch, Claude Payton; Daniel Voorhees Pike, Corse Payton; Ivanhoff, Frank Thomas.

The Hartford celebrated its Anniversary Week June 26. Fair business. "Land of the Pyramids" at Palace June 29-July 1, tabloid musical attraction of the typical warm weather variety. Little was left to the imagination, supporting acts fair; harassing picture.

The Grand is once more without a manager. However devotees of burlesque are not disconsolate as it is expected that another manager will be secured before the opening in September. This house is a member of The Columbia Circuit. The Majestic, Strand, Princess and other motion picture houses are doing fairly well. The last named theater easily carries off first honors as the "coolest theater in Hartford." There is very little doing from a theatrical standpoint in New Haven at present. Poli's and The Blinn are both doing a satisfactory business however. A general revival of interest in things theatrical is not looked for until early in September. SEYMOUR WEYMES SMITH.

"REBECCA" AT WILKES-BARRE

WILKES-BARRE, Pa. (Special).—Week June 19, "Rebecca" to large business. Miss Ann O'Day as Rebecca gave a finished performance of the part and scored heavy; Miss Grace Fox was the Stern Maranda and her work won many new friends; Mr. Alfred Swenson was Mr. Aladden; he made the most of the part and never failed to please; Harry E. McKee was Uncle Jerry Cob; he was most lovable in the part and his bright, airy ways made it delightful for Rebecca's scenes; Miss Nann Brenard was a good Mrs. Simpson, and Mr. Blake as Mr. Simpson was excellent. The rest of the cast in small parts were all that could be asked.



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FIRST TIME ANYWHERE PLAYS

"Upstairs and Down" by the Authors of "The Great Lover" in
Los Angeles—"A Happy Thought" in Cleveland

LOS ANGELES (Special).—"Upstairs and Down," a comedy by Frederick and Fanny Locke, who wrote "The Great Lover," was produced for the first time on any stage at the Morosco Theatre, June 18.

It tells a story of life in modern society, with glimpses of that life upstairs and also downstairs, in the servants' quarters. It tells an interesting story and contains many clever lines, a great deal of fun, some strong scenes and many novel situations, and it has been given one of the most beautiful settings accorded any play in recent years.

The action takes place at a house party on Long Island and has to do with the love affairs of a dashing Irish captain, who is in this country as a member of the English polo team. It happens that this role is filled by a very clever actor, who is miscast in this instance, and the play suffers accordingly.

It introduces a number of new artists. Mary Servoss plays the leading female role and is very charming in looks and acting, and will increase in strength as time goes on. Fred L. Tilden gives a most finished performance in the role of Anthony Ives and carries off a large share of the honors yesterday. In two of his scenes his work was very easily the most distinguished of the play.

Courtenay Foote plays Captain Terrence O'Keefe, the Irishman who is a devil among the women. He is too good an actor not to give a good performance; but he is totally unsuited to the role and his work indicated that he was well aware of it.

Lois May was both interesting and attractive as a young debutante, who intended to have the man she loved regardless of what it cost others, and Leo Carillo was excellent in a French Canadian role. Mlle. Adoni Faverl was altogether charming in the part of a French maid and Ida St. Leon also scored heavily in another maid part. Paul Harvey, Howard Scott, Roberta Arnold, and William Macdonald all did good work. Robert McQuinn has designed two of the loveliest sets that have ever been disclosed on a Los Angeles stage.

The production was made under the direction of Robert Milton. CLEVELAND, O. (Special).—The new play of Guy Bolton and George Middleton which is now called "A Happy Thought," but which may later receive another cognomen, is undergoing its initial presentation here this week, June 26. The Comstock Players are the presenters, and as many of the public as can be accommodated in the Colonial Theatre are the guests.

A youth would marry a maid. But she's of the reforming, uplifting type, who can't be happy unless she's saving some one from perdition. The youth's friends rig up some perdition, but inducing a second maid to assume "a part," and to feign love with the youth, so that the first maid may find some outlet for her uplifting tendencies in marrying him. But the youth falls in love with the "siren" woman and marries her. That's the story.

The presentation is well up to stock standards. A very large proportion of the talk falls to May Buckley, but she is equal to the burden.

As for the play itself, the criticism aimed at it, and they are not numerous, relate mainly to details. The last act can be shortened, and the first act may be balanced. But its a very fair sort of play—not a sensational success, but well calculated to keep wolves away from the box-office.

David Belasco saw the first performance, and it is rumored it pleased his critical eye.

The cast:
Clay Collum Bernard McOwen
Harry Richardson Thurston Hall
Polly Shannon May Buckley
Rex Van Zile Raymond Van Sickle
Myrtle Davis Margaret Armstrong
Mrs. Clementine Davis Rebecca Ryford
Stiles William Davidge
Mrs. Martha Van Zile Beatrice Dauncourt
Bob Parker William Crimmins
Jessie Lopen Doris Buel
Prentiss Van Zile Jack Grey
A Stranger Wilson Day
Daniel Facer
RALPH A. HAYES.

AS IT GOES IN ATLANTA

ATLANTA, Ga. (Special).—Theatergoers in Atlanta who wouldn't go around the corner to see the best of photoplays, and who have an unconquerable aversion to second-class vaudeville features, are having a hard time in Georgia's capital city these days. The Summer bills at the Royal Alexandra Theatre, the Shubert, the Lyric, the Keiths, the Keiths, have been glacially weak, with a few exceptions. The Willard Mack sketch, "Who Is She?" made a genuine hit here week June 19. It created as favorable an impression in Atlanta as did "The Passion Play of Washington Square," "The Millionaire in the World," and "Discontent," and other plays which swept through Dixie during the season of 1915-16. James Barnard played delightfully in the Mack sketch.

Little Miss Natalie played a violin at the Forsyth week June 26. Now that's nothing astonishing, and her playing wasn't any better than that of other talented violinists who have graced the Forsyth's stage. But Miss Natalie was pretty. Beauty counts a heap in any old act, and she could have played any old instrument and gotten successfully away with it. Miss Natalie is assisted by her two sisters. The future career of this trio is worth watching. They appear in a musical act, and work hard all the way through.

"Prunella," the Marguerite Clark piece, was very acceptably presented on the lawn of the home of John M. Slaton, former Governor of Georgia, June 28, by a cast of amateurs headed by Carolyn Cobb, who appeared in the title-role. Miss Cobb is rapidly forging to the front as director of dramatics. She is now the heart and soul of the Atlanta branch of the Drama League, and has been responsible for nearly all of the prominent amateur productions Atlanta has seen during the past year.

WARD MOREHOUSE.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—The bill at Keith's June 26-28 ran strongly to comedy and business was immense. Jim Diamond and Sybil Brennan, clever comedians, Harry H. Tomber and company in "The Awakening of Mr. Pimp," fine; Cecile Trio, acrobatics and whirlwind dancing; Iris, imitator of Emma Carus; Bernard Finnerly and Carl Montel, singing comedy; "The Leap Year Proposal," a good tabloid musical comedy. Triangles pictures are added.

The Jersey Alldome, where pictures and vaudeville are a big card, under the direction of Manager Frank E. Henderson and Press Agent Cary McAdow is packed at every performance. Jersey City Lyceum, O. E. B. has a committee arranged to celebrate the twenty-fifth anniversary of the lodge Aug. 9.

William J. Kelly, who at one time was the favorite leading man of the big Orpheum Stock company, has gone into vaudeville in a new sketch by Charles T. Dancy, called "Beyond the Border." His appearance at Keith's June 29-July 1 was the occasion of a number of theater parties and the renewal of former acquaintances.

A great bill of fourteen numbers of vaudeville was put on at Keith's June 25 by Manager "Pat" Garry for the Hudson County Progressive Blind Men's Association to a crowded house. WALTER C. SMITH.

CARNIVAL IN ILLINOIS

ELGIN, ILL. (Special).—The Mat Bells Carnival shows appeared week June 26 under the auspices of the Red Men's Athletic Association and drew good patronage. Elgin has a fine lot of attractions. Professor Lorens's band furnished the music. The Herman Brothers Arena joined the show here. The Fox Trot Girls, Dixieland and several others make up the outfit. J. D. Lenn is business manager and treasurer. J. H. Fitzpatrick is general agent. The show was at Freeport, Ill., the week following, under auspices Loyal Order of Moose. Business excellent. MRS. J. A. DUMAS.

ELIZABETH, N. J., IN THE FALL

ELIZABETH, N. J. (Special).—The Hippodrome, which formerly showed dramas, musical comedies, and comedies, and has been dark for some time, will reopen in the Fall, with a dozen of the newer New York attractions booked, according to Edward M. Hart, manager here for the Proctor interests which control this house. A similar announcement, made some months ago, failed to materialize. The theater is being overhauled. E. M. SCANLAN.

WEST—NORTHWEST

OAKLAND, CAL. (Special).—Orpheum: Mme. Eleonora De Ceresa, former prima donna with the Royal Opera company, Madrid, the headliner of a good bill, June 18-24, and was more than pleasing to large and enthusiastic audiences with her singing. Others on the bill were Fay Wallace and Rex Houghton, Fay Two, Polys and Fay, Wright's Classical Dancers, Percy Bronson and Winnie Baldwin, Professor Albert Humphrey's Juvenile Orchestra, Elsie Schuyler and Eddie Allen, and the Russian Musical Duo.

MacDonough: Dillon and King a decided hit with their new musical comedy, "So Long Betty," which is a burlesque on "So Long Letty." Capacity houses at every performance. The comedy is spontaneous and allows every member of the company an opportunity. Besides the two comedians, Dillon and King, some excellent work is being done by Teddy LaDuc, Reece Gardner, Hazel Wainwright, Vilma Steech, and Jack Wise.

Panthers: Patricia, queen of the cabaret, star performer, June 18-24. The balance of the bill, Doris Wilson and Two Sisters, "At Ocean Beach," McRae and Clegg, Kelt and Duncan. Business increasing.

Hippodrome: Capacity houses at every performance. Usual good vaudeville and feature photo-plays.

Oakland: Fanny Ward in "A Gutter Magdalen," "The Veil Thereof," and the sixth chapter of "Gloria's Romance," with Billie Burke; pictures June 18-24. Franklin: Edmund Breece in "The Spell of the Yukon," and Norma Talmadge in "Going Straight," feature films, June 18-24. LOUIS SCHELINE.

DENVER (Special).—The Mexican war cloud rendered Manager Woodward's selections at the Denham week June 18-23, particularly timely. Monday night at "The Rose of the Rancho," members of the State militia entertained the occasion and listened to between act telegraphic news. Eva Lang repeated her success as Juanita, the role in which she made her first big hit with Denver theatergoers. "Arizona" kept our thoughts on the army, and again demonstrated its staying powers as a big American play. "Nearly Married" to follow.

Lakeside has come into its own. Dorothy Maynard, sweet-voiced and sprightly, permanently endeared herself, June 19-25, in "The Firefly" and June 26-July 2 in "Mlle. Modiste." The support and the productions are all that could be desired. Miss Charlotte Perry and Miss Portia Smith, who conduct a Summer school of classical dancing in the mountains of Colorado, have been availing themselves of the skilled instruction of Director Tom Collins.

The Empress is the only theater showing Summer vaudeville, and is doing well, as are houses devoted exclusively to films. The announced repetition of the Shakespearean pageant has been abandoned. FREDERICK D. ANDERSON.

COMMUNITY IN BROOKLYN?

A performance of Ibsen's "Ghosts" was given by the Art Drama Players at the Lyceum, Brooklyn, on Friday evening, July 7. Madame Azathi Barzescu played Mrs. Alving, and Thomas Mitchell Oswald. The cast also included Edna Trillard, William Podmore, and Theodore Heine. Mr. Podmore is directing the production. This will inaugurate a series of performances which the Players will present at the Lyceum, under the auspices of the local labor organizations. It is the initial step toward a local community theater.

STEIN'S MAKE-UP

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG. The (David Belasco): N.Y.C. Aug. 10—Indef.
DIXEY. Henry E. (Helen Tyler): Chgo. June 20—Indef.
FAIR and Warmer (Selwyn and Co.): N.Y.C. Nov. 6—Indef.
NOTHING But the Truth (H. H. Frasca): Chgo. 9—Indef.
PAIR of Queens (H. H. Frasca): Chgo. April 30—Indef.
ROBSON. May W. (Wanamaker): Oshkosh 6. Mineral Point 7. Atlantic City, N. J., 10-15.

PERMANENT STOCK

AKRON, O.: Casino.
ALBANY, N. Y.: Harmonus.
ALTOONA, Pa.: Lakemont.
ASHEVILLE, N. C.: Auditorium.
AUBURN, N. Y.: Jefferson.
BLOOMINGTON, Ill.: Majestic.
BOSTON: Castle Square.
BOSTON: Lexington Park.
BRIDGEPORT, Conn.: Lyric.
BUFFALO: Tech.
BUTTE, Mont.: Empire.
CALGARY, Can.: Grand.
CANTON, O.: Meyer's Lake.
CHARLOTTE, N. C.: Piedmont.
CLEVELAND: Colonial.
COLORADO SPRINGS, Colo.: Burns.
COLORADO SPRINGS, Colo.: Opera House.
COLUMBUS: Olentangy Park.
DALLAS, Tex.: Cycle Park.
DENVER: Denham.
DENVER: Lakeside.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
ELMIRA, N. Y.: Roricks.
FALL RIVER, Mass.: Savoy.
FLINT, Mich.: Majestic.
HARTFORD, Conn.: Pearson's.
HARTFORD, Conn.: Poli's.
INDIANAPOLIS: Lyric.
JACKSON, Mich.: Orpheum.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Burbank.

LOS ANGELES: Morosco.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
NEWARK, N. J.: Olympic Park.
NEW YORK CITY: Lafayette.
OMAHA: Brandeis.
OMAHA: Krug.
PITTSBURGH: Lyceum.
PITTSBURGH, Mass.: Colonial.
PORTLAND, Me.: Keith's.
PROVIDENCE, R. I.: Colonial.
PROVIDENCE, R. I.: Keith's.
QUINCY, Ill.: Orpheum.
ROCHESTER, N. Y.: Lyceum.
ROCHESTER, N. Y.: Temple.
ROCKFORD, Ill.: Palace.
SAGINAW, Mich.: Franklin.
ST. JOSEPH, Mo.: Aldome.
ST. LOUIS: Park.
SALT LAKE CITY: Wilkes.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SPRINGFIELD, Mass.: Court Square.
SPRINGFIELD, Mass.: Poli's.
SYRACUSE, N. Y.: Empire.
TORONTO: Grand Opera.
TORONTO: Royal Alexander.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
UTICA, N. Y.: Shubert.
WASHINGTON, D. C.: Howard.
WASHINGTON, D. C.: Poli's.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Poli's.
WINNIPEG, Can.: Dominion.
WORCESTER, Mass.: Poli's.
YONGTOWN, O.: Idora Park.

TRAVELING STOCK

BOYER, Nancy: Newark, O., 3-8.
LEWIS: Kearney, Nev., 3-8.
MILBURY, Chilton: Carbonate, Ill., 14. Pinckneyville 15. Murphysboro 17. Marion 18. West Frankfort 19.
REMO, Lillian: Petoskey, Mich., 3-8.

STRONG, Elwin: Stanton, Neb., 3-9.
YOUNG, Pearl: Whitesboro, N. Y., 3-8.

OPERA AND MUSIC

FIELDS, Lew: (Messrs. Shubert): N.Y.C. May 29—Indef.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. 22—Indef.
SO Long Letty (Oliver Morosco): Chgo. Feb. 13—Indef.
VERY Good Eddie (Marbury-Comstock): N.Y.C. Dec. 24—Indef.
WORLD of Pleasure (Messrs. Shubert): Chgo. May 17—Indef.
ZIEGFELD Follies of 1916 (Florenz Ziegfeld): N.Y.C. June 12—Indef.

CIRCUS

BARNES, Al G.: Geneva Lake, Wis., 5; Kenosha 6. Waukegan, Ill., 7. Evanston 8.
BARNUM and Bailey: Portsmouth, N. H., 5. Manchester White River, Jct., Vt., 7. Montpelier 8.
BUFFALO Bill and 101 Ranch: Newport, R. I., 5. Pawtucket 6. Prov. 7, 8.
COCK and Wilson: Keene, N. H., 5. Peterboro 6. Medford 7. Derry 8.
GENTRY Brothers: Detroit 5-10.
HAGENBECK, Wallace: Pontiac, Mich., 5. Port Huron 6. Lake 7. Caro 8.
RINGLING Brothers: Jackson, Mich., 5. Grand Rapids 6. Kalamazoo 7. South Bend 8.
SELLS-Floie: Brookville 6. Franklin 6. Sharon 7. Warren, O., 8.
MISCELLANEOUS

LUCEY, Thomas Elmore: Great Falls, Mont., 4-5. Stockett 7. Stanford 7. Moccasin 10. Hobson 11. Buffalo 12. Byegate 13. Klein 14. Musselshell 15. Melstone 17. Terry 18.

PAULINE LORD

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Women

Aldrich, Hazel, Natalie Alt.
Daisy Anderson, Mrs. Ernest Anderson.
Barker, Floie C. Mae
Behan, Sadie Berry Dorothy
Bona, Frances Brandt, Eliza
beth Brice, Mrs. Harry Browne.
Cameron, Agnes, Della Clarke.
Grace T. Clayton, Nell Craig.
Ocell Cunningham.
Davies, Dorothy, Dorothy
Dorr, Mary Louise Dyer.
Fortesque, Viola.
Grafton, Maude, Maude Gran-
ger, Mildred Gregory.
Hall, Brown, Caroline Har-
ris, Billie Holbert.
Johns, Florence, Margaret
Jones.
Kennedy, Dorothy, Rita
Kulch, Margaret, Mrs.
Lawrence, Margaret, Mrs.
Nelson Leinard, Ethel Lor-
raine, Miss Lucas.
McAlpin, Jean, Rosalind

Machan, Mary Manneering, Mary
Matthews, Carlotta Monterey.
Mary Mooney.
Osborne, Mirri.
Quintard, Eva.
Rock, Ella, Mrs. Thomas
Ross.
St. Leonard, Florence, Mrs.
Eileen Scheir, Grace P. Scott.
Sylvia Seville, Edith Shayne.
Marie Sylvia.
Tauernier, Mrs. Albert, Olive
Tell.
Waldrop, Oza, Nellie Wilson.
Mrs. Douglas J. Wood.

Men

Aldridge, Arthur.
Belmont, Joseph T., Lionel
Belmore, James A. Boshell, R.
Bryan, Frank Bueman, Robert
Burns, Arthur S., Byron.
Christie, Harold.
Dearney, Walter, Charles
Derickson, John Doew, Dudley
Douglas.

Edwards, Edward.
Flashback, John, Alfred E.
Ford.
Gault, Warner, Jean Guise.
Haley, George W., Randolph
Hartley, J. David Herblin.
James P. Houston.
Kugel, Lee, Ed. Kirby.
Lerner, Sunnie, George Le
Sole, Archie Lockridge.
Magnus, Cecil, Harry E. Mc-
Kee, R. D. McLean, Allan Mur-
nane.
Parker, Harry Doel, Edwin
Parly, I. W. Pierpont.
Kennie, James, A. P. Robin-
son, J. J. Rodenours, Alex.
Rogers, Texas Rogers.
Smith, H. R., John M. Stahl.
Gordon Standing, Francis J.
Stratton, George H. Summers.
Tavara, Arthur, Frank E.
Toms, C. Tucker.
Untermeyer, Louis.
Weiler, George A., Willis
Amusement, Henry Woodruff.

Who, Where, What, in Stock

The Gene Lewis-Olga North Stock company is running merrily along at Cycle Park, Dallas, Texas. Mr. Lewis sends greeting to the Mirror and adds that the season will run till next September, when it will take up Winter quarters in a Dallas theater.

Edmund Abbey signed at the last minute to play second business with the Clark Brown Stock company at Hamilton, Ont., this summer. Mr. Abbey's Summer home is but a short trolley ride from the theater in that city.

Albert S. Veas opened the Clark Brown Stock company, Temple Theater, Hamilton, Ont., July 3, as leading man. The company will play a special eight weeks' Summer engagement, and opened in "Alone Came Ruth."

The Wilkes Stock company closed in Salt Lake City June 24 in "Uncle Tom's Cabin," after a run of forty-one weeks. The company returns to Salt Lake City Sept. 4.

Julian Noa is supporting Winifred St. Claire in Trenton, N. J. Miss St. Claire is said to be the first stock company that has done well in Trenton, which speaks well for the St. Claire company. Noa has been in the cast for four weeks, replacing Robert Le Sener and Frank Fleider.

Miss Virginia Howell terminated her engagement with the Keith Players, Union Hill, N. J., after scoring the highest hit of her many successes in that town. She played the title role in "Alma, Where Do You Live?" W. C. Masson's production of this piece met with so much favor that an extra Sunday matinee and evening performance was deemed necessary and also to permit local players to do homage to this popular actress. The past week was the second time in a period of five weeks that "Alma" was played by this company.

The Godfrey Matthews Stock company, at the Colonial Theater, gave a delightful presentation of "When Knighthood Was in Flower" week June 19. Grace Scott was in the cast, and received a rousing reception. Another newcomer in the company is George La Roe, a Brown University graduate. Mr. Matthews played the part of Charles Brandon.

The numerous friends of William Macaulay will be pleased to learn that he has fully regained his health and strength since undergoing an operation for appendicitis a few months ago. Mr. Macaulay joined the B. F. Keith's Stock company in Portland, Me., July 3, where he has appeared for several seasons.

The Wilson R. Todd company, which has been playing at Marion, Ind., is reported to have broken up. The information which reaches Chicago alleges that Todd jumped out and left the people stranded. He is being severely criticised by his people, and it is stated on good authority that the Actors' Equity Association will interest itself in the matter.

Harry L. Minturn was in Chicago the other day, coming from Milwaukee, where the Shubert Stock closed recently. Mr. Minturn has not fully determined his plans for next season, but will likely return to Milwaukee.

Darrell H. Loyal will open a stock at Alpena, Mich., July 17.

The Ed. Williams Stock company is making a big success at the Orpheum in Quincy, Ill. Jack Hoefler, who runs the theater, vows it is the best stock he has ever seen. When they offered "The Little Rebel" they used 100 of the local militia. When presented the chorus was made up of town girls and other schemes have been used to awaken interest. The company will continue there all Summer.

The Oliver Stock company closed its season Saturday a week ago at the Majestic in Dubuque.

The Boyle-Woolfolk-La Salle Musical Comedy Stock opened at the Lyric in Indianapolis. This week, going there after a successful engagement at the Palace, at Fort Wayne, Ind.



VAUDEVILLE

FREDERICK JAMES SMITH—Editor



Stella Mayhew Returns

personation of Eddie Foy. Comment is consequently needless.

The Cavanagh Again

George White and Lucille Cavanagh remained for a second week at the Palace in their smartly costumed song-and-dance interlude. The offering has two substantial reasons for being held over.

Mlle. Chilson-Ohrman, billed as "The distinguished American soprano," is a blond vocalist with an unusual command of technique but a rather colorless voice.

She sang the waltz song from "Romeo and Juliet" and the Polonaise from "Mignon," along with Charles Wakefield Cadman's "At Dawning." Cadman gave us that splendid Indian cycle, which includes "From the Land of the Skyblue Water." Miss Chilson-Ohrman gets little from the charming ballad.

"The Last Rose of Summer" was an encore.

Mr. Wood in "The Shoplifter"

Douglas J. Wood came back to the Colonial for the second time within a few weeks. He has changed his vehicle in the interim. His new sketch, "The Shoplifter," written by De Witt Kaplan, is innocuous and unreal.

Winthrop, the junior partner of Winthrop and Carver, department store owners, is in love with his stenographer. She, poor girl, is working hard for an extravagant mother, a lady in reduced circumstances. Mother is a kleptomaniac with a penchant for department store trinkets.

The store detective of Winthrop and Carver catches mother gathering some knick knacks at the lace counter. She is brought into the office and Winthrop—unknowingly, of course—orders the daughter to search her mother.

The girl tries to hide the stolen goods, but, when the store detective is about to be fired for making an error, she tells the whole story. Winthrop is perturbed, but he declares that he will marry the girl and that the two of them will work together on mother's cure. So a wedding is in sight, unless mother annexes the bridegroom's soup-and-fish.

The sketch is of slight interest and profuse dialogue. It is well enough played by Mr. Wood as the junior partner and Grace Henderson as the kleptomaniac mother. Adeline O'Connor does not fit the role of self-sacrificing typist.

The Caits Brothers come down the aisle to a darkened stage and enter into an argument with the electrician. After that they develop into dancers—and



MISS ETHEL CLIFTON.
The Playwright and Actress Recently Completed a Season's Variety Tour.

STELLA MAYHEW calls herself the "cheeriest comedienne." She is, at least, our most robust feminine headliner. Billy Taylor is, of course, with Miss Mayhew. He furnishes the pianoforte accompaniments, and even advances to the footlights to vocalize.

The Robust Stella Mayhew

Miss Mayhew first demonstrates, in recitative song, how a perfect lady may acquire a champagne edge. Mr. Taylor immediately thereafter carols "My Own United States," a patriotic lilt of some six years ago, revived for the Mexican moment. Then they both sing "They Called It Dixieland."

"You're the Same Old Girl" from Mr. Taylor brings "You're the Same Old Guy" as a vocal reply from the Robust One. Here we are informed—

"He may not be what he uster,
But he's a game old rooster."

They sing of bucolic joys in this vivid fashion:
"You can hear the rooster crow,
And watch the flowers grow."

Miss Mayhew and Mr. Taylor finish with "I've Lost My Gal." Incidental to song, they engage in repartee. Sample joke:

"A strain of music is positively intoxicating."
"Where did you attend the concert last night?"

Miss Mayhew is a good-natured entertainer, with a certain skill in handling the darkey song. Frankly, she bores us in her present dull repertoire. She is doing nothing we particularly remember—unless it is the ease with which she trundles a grand piano about.

Kosloff's Hand Painted Costumes

Before departing for the West, Theodore Kosloff varied his ballet repertoire. With Vlasta Maslova, he introduced a dainty Pierrot et Pierrette dance, a charming bit of fluff and fantasy alongside the innumerable Pierrots of our heavier-than-air dancers.

The programme called attention to the paintings upon Mr. Kosloff's legs during one of the divertissements. "The designs," the comment read, "are painted twice a day by John Wenger, the Russian apostle of the advanced school."

Suppose Ziegfeld adopts the idea. We can imagine the rush of students to Mr. Wenger's studio.

Gertrude Vanderbilt and George Moore's patter and song remains practically unchanged after a long tour out of town. Mr. Moore has added what he terms an impression of Charles Winniger imitating Leo Ditrichstein in "The Great Lover." He admits himself that it is a good im-



MISS MARGUERITE KEELER.
For Two Seasons Homer B. Mason and Miss Keeler Have Appeared in "Married."

present the best team dancing we can recall. They dance with the precision of a machine.

Willie Solar Sings

Willie Solar came to the Colonial "direct from Europe," according to the Colonial programme. There is some involved geography here, for we caught Mr. Solar cabaretting about New York within the last two years.

He has an easy method. Hardly moving, Solar chants songs, the while mugging—grimacing violently—and contributing incidental guttural sounds. Whistling while distorting his face is one of his accomplishments. All in all, Mr. Solar is a sort of human trap drummer.

He concludes by doing some difficult acrobatic steps, finally undergoing a convulsion upon one ear.

Maud Muller, once the raucous half of Muller and Stanley, is now a single. She patters, sings, and even tries grand opera arias.

Miss Muller refers to the garbage men's ball as a swill affair, and inquires, "Will the Spear-mint keep its flavor on the bed post over night?"

Her act has all the uplift of one of the United States military aeroplanes.

ENTER—THE WAR SONG

The patriots who tinkle the ivories in Tin Pan Alley are feeling the call of the flag. They are working day and night turning out syncopated battle songs.

These run from "Good-Bye, Soldier Boy" and "I'm Proud of You, Laddie," to "Stand By Your Uncle Sam." Then there's "Follow the Flag You Love," "Keep the Home Fires Burning" and "I've Got the Army Blues," which has the guarantee: "War or peace—this is a good song."

And Irv. Berlin has revived his "They're On Their Way to Mexico," a thrilling lilt which runs:

"Just take a look at those Yankee brothers,
Waving at their gray-haired mothers;
They're not excited, they're just delighted;
They'll make them run like a herd of cattle,
They'll know they've had some battle."
Sherman was right!



LADY SEN MEI.
The Chinese Prima Donna Offers a Novel Vocal Specialty.

BIG BOOKING COMBINE

Affiliation Includes the Loew, Pantages, Miles Saxe and J. L. & S. Circuits

The appointment of Walter F. Keefe to succeed Louis Pincus as Eastern representative of the Pantages Circuit, first told in *The Mirror* last week, is proving to be the forerunner of a ten million dollar vaudeville combination.

The new combine includes the Marcus Loew chain, the C. H. Miles theaters between Buffalo and Detroit, the Jones, Linick and Schaefer houses in Chicago, the Saxe theaters in Milwaukee and the Pantages circuit. The new deal places Mr. Keefe as New York representative of Mr. Pantages, booking practically from coast to coast.

The affiliation brings about a complete change in booking arrangements. The shows will move over the circuit intact. They start at Toronto, moving westward. They will play Buffalo, Pittsburgh, Cleveland and Detroit, reaching Chicago, where they play at McVicker's. There James C. Matthews will pass upon them. After playing the Saxe house in Milwaukee the shows will open on the Pantages time in Minneapolis. The Pantages tour closes in Kansas City, Mo. It is possible that a house will be secured in St. Louis. If not, the shows will go back to Chicago, playing the new Rialto of Jones, Linick and Schaefer. In Chicago the acts will play two weeks for Jones, Linick and Schaefer en route west and one week on the return. They will play Loew dates east at Cincinnati. If it can be arranged, and then at Baltimore, Md.

Mr. Matthews will continue to book for Pantages in Chicago. Acts which develop in the Middle West will be put in the shows before they open on the Pantages circuit or they will be placed by Mr. Keefe, and play from the start. Mr. Keefe, it is said, will take out acts not meeting Mr. Matthews' approval in Chicago.

Mr. Pincus, the former New York representative, will have a franchise with Loew. The Pantages circuit will maintain a New York press department under the direction of Carl Milligan.

The Pantages circuit has been a source of supply for the W. V. M. A., and in turn the W. V. M. A. has been a source of supply for the Pantages. Both of them gathered in the desirable Loew acts, which usually ended their tours at McVicker's. This affiliation is a body blow at the Association, it would seem.

Official confirmation of the combine was made in Milwaukee by Thomas Saxe upon his return from the organization meeting in Chicago. Mr. Keefe, fresh from a conference with Mr. Pantages in Seattle, was present. The new Miller Theater, just erected by the Saxe interests in Milwaukee, will be an important link in the chain.

TO GIVE TWO MOTOR TRUCKS

Because Ray F. Hodgdon son of S. K. Hodgdon, general manager of the United Booking offices, is captain of Company A, Seventy-first Regiment, the vaudeville and theatrical men have united in a scheme to furnish the company with two motor trucks.

The executive committee consists of E. F. Albee, treasurer; H. J. Fitzgerald, Max Hart, Joseph Klaw, and Edward S. Keller. The general committee numbers E. F. Albee, Marc Klaw, Alf Hayman, A. Paul Keith, A. L. Erlanger, Martin Beck, A. H. Woods, Flo Ziegfeld, Jr., Joseph Brooks, Percy G. Williams, Cohan and Harris, James K. Hackett, Henry W. Savage, J. J. Murdock, Lee Shubert, B. F. Keith Circuit, Feiber and Shea, and J. J. Shubert.

Contributions will be welcomed and can be made payable to E. F. Albee, treasurer of the Motor Truck Fund of the 71st Infantry, N. G. S. Y., at the Palace Theater Building.

GOSSIP

Keith's Theater, Philadelphia, this week has a summer revue, "Made in Philly," with book, lyrics and music by Keller Mack, Frank Orth and H. Bart McHugh. An augmented orchestra is under the direction of Andrew Byrne, Jr. The cast numbers Yvette Rugli, Flo Burt, Mamie Lafferty, Madeline Lear, Keller Mack, Frank Orth, Johnny and William Dooley, Frank Fein, Frank Morgan, Billy Starr, Clarence Marks, William Sheehan and the Colts Brothers.

Frank Evans announces that Joe Weber will produce for vaudeville during the coming season. Mr. Evans has routed Bert Fitzgerald, Bonita and Lew Hearn, Billy V. Van and the Beaumont Sisters, Wyatt's Scotch Lads and Lassies, and Frank Parish and Pem solid for the coming season. McIntyre and Heath have been offered a route through the Evans office. Lydia Barry and Mary Gray have been booked for an Orpheum tour.

COMING HEADLINERS

WEEK OF JULY 10.—*Colonial*, Whitford Kane and company, Ben Welch; *Royal*, Douglas J. Wood and company, Flanagan and Edwards, Ben Welch; *New Brighton*, Belle Storey, Arthur Deacon, the Canals; *Henderson's*, Valerie Bergere and company, Jarvis and Dore, Toots Paka and company, Watson Sisters.

WEEK OF JULY 17.—*Colonial*, Emmett Devo and company, Flanagan and Edwards; *Royal*, Morton and Moore; *New Brighton*, Ruth Royce, Craig Campbell, Savoy and Brennan; *Henderson's*, Florrie Millership.

MANY ROUTES BOOKED FOR NEW SEASON;
LADY De BATHE IN "ELEVEN P.M."

Kosloff and Ballet for Orpheum Tour—Florence Rockwell in Edgar Allan Woolf's "The Jolt"

Before sailing, on Saturday, July 1, the Lady de Bathe (Mrs. Lily Langtry) signed contracts with Edgar Allan Woolf for a comedy dramatic playlet, to be entitled "Eleven P. M." Mrs. Langtry will be supported in the Woolf playlet by the same cast which supported her in "Ashes."

Theodore Kosloff and his Russian dancers, who appeared for four weeks at the Palace Theater, have been routed for a tour of the Orpheum Circuit.

The dancers will begin their tour in San Francisco on Sunday. With Mr. Kosloff will be Vlasta Maslova, Leokadia Klementowitch, Anatol Bourman, Vera Fredova, Stasia Kuhn, and Hubert Stowitts.

"The Jolt" is the title selected for Florence Rockwell's new vehicle, written by Edgar Allan Woolf. Miss Rockwell will open the second week in September in the sketch, which tells a story of the North Woods.

Mr. Woolf is furnishing Mrs. Gene Hughes with a new playlet, to be called "Mme. Kelly, Inc." Mrs. Hughes will open in the early fall.

Mr. Woolf is furnishing George Whitting and Sadie Burt with a novelty skit in one. Robert Ober has just opened in a new Woolf playlet, "Practical Experience." The sketch, after breaking in, will probably play the Orpheum route.

Frederick Gage, formerly manager of the Empire in Syracuse, is negotiating with Charming Pollock and Renold Wolf, for the vaudeville rights to all variety acts written by them. This includes eight acts and does not effect material to be written in the future. If the deal goes through Mr. Gage will acquire "Oh, Papa," which Blanche Ring played. "It Doesn't Happen," presented by Helen Ware. "Lies," and five other sketches. He will get "A Regular Army Man" when Victor Morley finishes with the tabloid musical comedy. While Mr. Gage's plans are not known, it is assumed that he plans to dispose of the Pollock-Wolf pieces on the small time.

Charles King is doing a single during the absence of Elizabeth Brice, who is vacationing in Bermuda. Mr. King is breaking in his act this week out of town.

Lou-Tellegen Makes Statement

Lou-Tellegen writes from Hollywood, Cal., to state that "I have not a signed contract with any agent and I am at liberty to do as I wish."

This statement was made in response to a letter from M. S. Bentham. Some time ago an announcement was made that Mr. Tellegen planned to appear in the varieties, booked by Mr. Bentham. H. B. Marinelli immediately announced that he had the sole right to offer the star for vaudeville. Mr. Marinelli at the same time made public a letter, signed by Mr. Tellegen, stating "The only person I gave the right to represent me in vaudeville is Mr. Marinelli."

Mr. Tellegen's letter to Mr. Bentham follows in part: "In a personal letter to a friend, I did say I had authorized Mr. Marinelli to act as my agent in vaudeville, although there exists no written contract between us, and had you followed up your proposal to a business conclusion, I should not have failed to mention the verbal contract between Mr. Marinelli and myself; but a casual telephone conversation on my part, consenting to consider your proposition, but no definite business conclusion upon yours, is not to be misconstrued as a settled agreement or as giving you the sole right to act for me. I have not a signed contract with any agent and am at liberty to do as I wish."

The developments show that Mr. Bentham was acting in good faith in offering Mr. Tellegen for the two-a-day, following his telephone conversation with the star.

The United Booking Offices are now supplying vaudeville to Forbes Field in Pittsburgh. United vaudeville continues at the Davies. Forbes Field being under the same management. The arrangement will continue indefinitely.

Victor Morley Closes

After a forty-two weeks tour over the United and Orpheum time in "A Regular Army Man," Victor Morley closed on Saturday, June 24. Mr. Morley will spend the summer at Seldom Inn, Lake St. Catherine's, Wells, Vt. He has been given fifteen weeks' booking next season in "A Regular Army Man" after which he will be seen in a new offering.

Irene and Bobbie Smith have been given a United route through the Edward S. Keller offices. The Smith sisters will open in September in New York.

Sacha Pietoy and Madeline Harrison are to head an elaborate dancing offering, in which they will be assisted by Gretchen Spencer and the Mystic Mirror Ballet. They open shortly.

Mrs. Ralph Herz has been routed over the Orpheum time in a sketch, "I Wish I Knew," written by Sada Cowan.

Claire Rochester started from New York on a transcontinental automobile trip on June 27. The trip is backed by the New York World in its campaign in behalf of the Statue of Liberty Illumination Fund. Summoning aid for the movement, Miss Rochester is stopping at many cities en route and speaking from her car, a 1917 Model Apperson Roadplane. Miss Rochester, driving the Roadplane, expects to make the trip in ten days. She will return to vaudeville for an Orpheum tour in San Francisco on Sunday, provided her motoring schedule has no slips.

Van and Schenk for Revue

Edward S. Keller has placed Van and Schenk, the rathskeller team, with the Dillingham-Ziegfeld production, which will open the Century Opera House in October.

Stoker and Bierbauer have routed Olga and Alada Paradofska over the Orpheum tour. They will open in San Francisco on Aug. 28. Stoker and Bierbauer have also booked for the Orpheum circuit, "Frisco, the xylophonist, opening in St. Paul on Sept. 18; Brent Hayes, opening on Aug. 23 at the Chicago Palace, and McClellan and Carson, who started the route on July 2 in San Francisco.

Harriette Mariotte returned to New York a few days ago, after a tour of the Orpheum Circuit in Edgar Allan Woolf's "The Lollard." She was planning to rehearse a new sketch by Mr. Woolf, when an offer came from the W. V. M. A. to play twenty weeks in the Middle West in "The Lollard." Miss Mariotte accepted and opens within two weeks.

Sydney Jarvis and Virginia Dare have been routed in the East in Edgar Allan Woolf's "The Bride Tamer." They open their tour on Monday at Henderson's, Coney Island. Edward S. Keller is directing their tour.

Herman Becker, brother of Ruth Royce, and a vaudeville producer, announces his plans of presenting a musical act, "Speeding Up," written by Ned Dandy and Jack Stern. The act will have a cast of fifteen, including George Leonard and the Desleigh Sisters. The entire chorus of the late "Redheads" has been secured for the production.

"Speeding Up" will open early in August, booked by Harry Weber.

Gertrude Vanderbilt and George Moore will have an entirely new offering next season. They are making their final appearances in the present act at the New Brighton Theater this week.

Miss Vanderbilt and Mr. Moore will open in their new act at Atlanta, Ga., the first week in August, playing all the Keith and Orpheum theaters.

"A Golden Night" a Curtain Raiser

Henry Miller has secured from Edgar Allan Woolf the rights to his sketch, "A Golden Night." The playlet is intended for Mrs. Thomas Whiffen's use and will serve as a curtain raiser to "The Mollusc." "A Golden Night" will open at the Columbia Theater in San Francisco on Monday.

Louis Ancker and Marion Barney are playing a few weeks' special engagement on the Keith time in their comedy playlet, "Put that Down," by Frank Ferguson. Last week the act was featured at Keith's Theater, Philadelphia, where both Mr. Ancker and Miss Barney have appeared successfully in stock.

Eddie Darling is still resting and will probably not resume his duties for a month or two.

Blanche Waldo Dewey made her vaudeville debut at the Colonial last Sunday, giving a ten-minute demonstration of what her press representative calls "a new vocal act," i. e., "literally to sing like a bird." Miss Dewey warbles and trills a musical score, although she has no singing voice. She does this (we again quote the P. A.), "by a process seemingly involving only those organs of the throat which the nightingale or thrush utilizes in the production of song."

Kalecy Allen, the versatile critic of *Women's Wear*, may now be observed emerging from the Palace every afternoon. The lemonade bar has been opened for the summer. As Walter Kingsley expresses it "the imprisoned laughter of the girls of the California citrus ranches is being squeezed from the patient lemon for Palace patrons."

June Roberts is rehearsing a dancing act under the direction of May Tully.

Arthur Klein has routed Alexander Carr for a tour of the Orpheum time in Edgar



MISS SOPHIE TUCKER.
At the Colonial This Week with Her
Syncopated Band.

Allan Woolf's playlet "An April Shower." Mr. Carr will begin his tour in San Francisco on July 10.

James Robinson, assistant engineer of the Palace Theater, has enlisted in the Twenty-second Regiment.

Miss Evan-Burrows Fontaine is making her vaudeville debut as an interpretative dancer at the Palace this week. Walter Kingsley informs us that Miss Fontaine is a direct descendant of Patrick Henry, a gentleman who achieved some fame by declaring, "Give me the tango or give me death," or something like that.

B. S. Moss has issued an order, whereby all employees called to the colors will receive full pay during their absence. Their positions will await them upon their return.

Miss Marguerite and Frank Gill have been re-engaged to dance at the Hotel Bismarck, Chicago, during July, August, and September. The dancers went to the Bismarck early in the Spring and scored so strongly, according to reports, that they were specially engaged for the Summer season, although they had planned to rest during July.

Miss Marguerite and Mr. Gill will probably return to vaudeville following their Chicago season.

Ralph Herz is at the Colonial this week in a new Edgar Allan Woolf playlet, "Where There's a Will."

Next week the Royal Theater will have Ben Welch and a company, in an impromptu revue, "Hello, Bronx."

Helen P. Delaney, who became the bride of Britt Wood in Philadelphia two weeks ago, appeared recently at Churchill's as a classic dancer.

Anna Sherit, secretary to John Pollock, head of the photograph department of the Orpheum offices, is vacationing at Roxbury, N. Y.

Toots Paka, the Hawaiian dancer, saved the life of a vaudeville player, Billy Halligan, when the actor's canoe capsized at Reed's Lake, near Grand Rapids, Mich., on July 22.

Miss Paka has been spending the Summer in a cottage at Reed's Lake. Halligan, who was appearing at Ramona, had secured a canoe for a fishing trip. The canoe overturned and Miss Paka managed to rescue the drowning man.

George Austin Moore and Cordelia Haager will be seen in the New York houses early in the fall, booked by M. S. Bentham. They will open in New York on Sept. 4, with the Eastern time to follow.

Reports from England indicate that Muriel Window (Mrs. Robert Emmet Keane) was very well received at her variety opening at the Victoria Palace on June 19.

Dyer and Fay will make their return to Eastern vaudeville at Henderson's, Coney Island, on July 17, booked by Edward S. Keller.

The Young Sisters, a newly formed team, open at Henderson's, Coney Island, on Monday. One of the sisters was formerly a member of the team of Young and Moore. Edward S. Keller is routing the act.

Anna Held will be seen at the Palace next week.

Albertina Rasch comes to the Colonial on Monday in her dancing offering, in which she is assisted by Ernesto Martini and a Ballet.

Mme. CHILSON-OHRMAN

The Distinguished American Soprano

FINISHED A MOST SUCCESSFUL WEEK AT

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Playing All U. B. O. Time

Agnes Scott and Harry Keane

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Author of *"The Red Fox Trot"* *"Drifting"* *"The Wall Between"*

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Direction ALF. T. WILTON

BERTHA CREIGHTON

in WILLARD BOWMAN'S COMEDY

"OUR HUSBAND" JOHN PEEBLES, Rep.

ELSIE WILLIAMS

In Vaudeville

Direction EDWARD S. KELLER

JOHN CUTTY

One of the Famous
Six Musical Cuttys

Direction Harry Weber

M. S. BENTHAM, Presents

GRACE FISHER

THE SUNSHINE GIRL

BOOKED SOLID

LOUISE DRESSER

VAUDEVILLE TOUR

Direction of JENIE JACOBS

VALERIE BERGERE

AND HER COMPANY

In Dramatic Playlets

GERTRUDE VANDERBILT

AND
GEORGE MOORE
IN NEW SONGS AND DANCES

ROSHANARA

Authentic Exponent of Indian and Burmese Dances

LO, THE HEADLINER!

I was not raised for vaudeville.
Father and mother were veteran legit;
They loved the Bard and the "Lady of Lyons."
I was born on a show boat on the Cumberland;
I was carried on as a child
When the farm girl revealed her shame
On the night of the snowstorm.
The old folks died with grease paint on their faces.
I did a little of everything
Even to staking out a pitch in a street fair.
Hiram Grafton taught me to ballyhoo
And to make openings.
I stole the business of Billy Sunday
And imitated William Jennings Bryan.
I became famous in the small towns.
One day Poli heard me—
He's the head of the New England variety circuit
"Cul," he said, "you are a born monologist.
Where you got that stuff I don't know,
But you would be a riot in the two-a-day
Quit this hanky-panky
And I'll make you a headliner."
Well, I fell for his line of talk
Like the sod busters had fallen for mine,
Aaron Hoffmann wrote me a topical monologue.
Max Marx made me a suit of clothes;
And Lew Dockstader wised me up
On how to jockey my laughs.
I opened in Hartford;
Believe me, I was some scream.
I gave them gravy, and hokum.
And when they ate it up I came through
With the old jasbo.
Than which there is nothing so efficacious
In vaudeville, polite or otherwise.
The first thing I did, I hollered for more dough,
And Poli says:
"That's what I get for feeding you meat,
But you are a riot all right, all right,
So I guess you are on for more kale."
I kept getting better.
I got so I could follow any act at all
And get my laughs.
And he who getteth his laughs
Is greater than he who taketh a city.
At last the Palace Theater sent for me
And I signed up for a week.
They kept me two.
I am a headliner;
I stand at the corner of Forty-seventh Street
And Little Old Broadway;
Throw out my chest,
Call the agents and vaudeville magnates
By their first names.
I am a HEADLINER with a home in Freeport.

—WALTER J. KINGSLEY.

THE ENGLISH "INVASION" AGAIN

Fred Duprez acted as emissary of the English V. A. F. in presenting letters to the White Rats regarding the so-called "invasion" of the British varieties by American artists. Mr. Duprez arrived in New York recently, bearing several letters from Fred Russell, including the following communication to Harry Mountford:

"On the one hand, we are pressed to do something, not only by our own members, but by artists generally; and in view of the stir caused by Hast's announcement, and public comment, it is impossible for the Federation to remain silent. On the other hand, nobody in authority wants to do anything to disturb the good relations between the artists of the two countries. You will understand how 'jumpy' everybody is in consequence of having to give up valuable engagements and sever domestic ties to join the army, and how irritating it must be to feel that a stranger is going to get your job. The national sentiment is aroused, and everything is viewed through colored glasses. It is only human nature. Your cable of the 24th seems to indicate that you have not quite appreciated the position, which, as you had very little definite information to go upon, can hardly be wondered at. Whilst safeguarding the interests of our own members and allaying their natural anxiety, we are striving to do everything possible to prevent embarrassing or affronting the American performers who are over here—and, for the matter of that, those who remain at home, too. My chief concern is to avoid friction and bad feeling. The easy way out undoubtedly is for American performers to decline to come here until the war is over, when the old interchange can be resumed without causing trouble."



THOMAS A. WISE,

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"The Christmas Letter."

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Mr. KENNETH HARLAN and COMPANY

In an Elaborate Arrangement of Decorative Pantomimes

The Most Artistic Act of the Season

AT B. F. KEITH'S PALACE NOW

Direction PAUL DURAND

CHICAGO VARIETY GOSSIP

CHICAGO (Special).—Mort Slinger, manager of the W. V. M. A., has returned from a three weeks' trip to the coast. He finds vaudeville conditions out there rather discouraging but sees brightness for next season.

Walter F. Keefe passed through Chicago recently on his way back to New York after a fortnight's siege with Alexander Pantages, with whom he closed a deal which has been "on" for six years. Pantages told Keefe that he could have dealt with him (Pantages) three years ago if he had asked.

"The Heart of Chicago" closes its Pantages tour next week at San Francisco and the company returns to Chicago.

"September Morn" is at McVicker's this week in the form of a vaudeville act.

Bessie Browning was put in the Majestic show last week and went very well in second position.

Joseph E. Bernard was extra added feature at the Majestic last week and made quite a hit with "Who is She?" a playlet which was rewritten by Willard Mack.

Mike Bernard and Claudia Tracey have a new act which opens on the Pantages circuit on July 12. E. E. MEREDITH.

Arthur Bourchier's engagement at the Coliseum proved so successful that Oswald Stoll has arranged for his re-appearance in a new playlet by James B. Fagan.

Lena Ashwell opened at the Coliseum on June 19 in George Cameron's adaptation of Sir Rabindranath Tagore's "The Maharani of Arakan."

Harry Lauder is resting after his American tour. He will open at the Brighton Hippodrome late this month.

Claude Golden, the card expert, is again appearing over here.

Alfred Butt has continued the construction of his new variety theater in Paris in order to give much needed employment to French workmen who are ineligible for military service. The theater will not open until the declaration of peace.

The Performer confides the secret that Harry Lauder slept with his life-belt beside him while coming over from America.

Le Hoen and Dupreere, an American team, arrived on the New York on June 17 and opened on the following Monday for Oswald Stoll at Shepherd's Bush Empire.

NOTES

George White and Lucille Cavanagh are in their third week at the Palace Theater.

Whitford Kane is at the Colonial this week in Harold Brighouse's "Lonesome Like," supported by Helen Evily and Kate Morgan. Mr. Kane comes to the Palace next week.

LONDON VARIETY GOSSIP

LONDON (Special).—R. G. Knowles is in America. He sailed on June 17 on the St. Louis, making the trip on behalf of the Rotary Club of London, as delegate to the International Convention, to be held in Cincinnati on July 15 to 20. Mr. Knowles will return in September to resume his English engagements, opening on the Gulliver Circuit.

VAUDEVILLE DATES

The current week is under- stood where no date is given.

Dates Ahead must be received by Friday for the next issue.

AUT. Beautiful: Colonial, N. Y.
ALBRIGHT, Bob: Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
ALBRIGHT and Hoidolfe: Orph., Los Angeles, 9-15.
ALLEN and Howard: Keith's, Boston, 10-15.
ALVIN Brothers: Henderson's, Coney Island, N. Y.
ANTRIM and Vale: Maj., Chgo., Henderson's, Coney Island, N. Y., 10-15.
AVERING and Lloyd: Henderson's, Coney Island, N. Y., 10-15.
BAKER, Belle: New Brighton, Brighton Beach, N. Y., 10-15.
BARABAN and Grew: Maj., Chgo.; Ramona Park Grand Rapids, 10-15.
BARRY, Lydia: Shea's, Buffalo.
BARTON, Sam: Maj., Chgo.
BEERS, Leo: New Brighton, Brighton Beach, N. Y.

BELLECLAIRE Brothers: Keith's, Phila.; Keith's, Wash., 17-22.
BENNETT, Murray: Orph., Frisco, 2-15.
BENSEE and Baird: Prospect, B'klyn, 6-8; Morrison's, Rockaway, N. Y., 10-15.
BENTON, Fremont, Co.: Forsythe, Atlanta, 10-15.
BERGERE, Valerie, Co.: Royal, N. Y. C.; Henderson's, Coney Island, N. Y., 10-15.
BERZAC'S Circus: Keith's, Boston; Colonial, N. Y. C., 10-15.
BISSETT and Scott: Fontaine Ferry Park, Louisville: Maj., Chgo., 9-15.
BOGANNY Troupe: Colonial, N. Y. C.
BONITA and Lew Hearn: Maj., Chgo., 9-15; Forbes Field, Pittsburgh, 17-22.
BRONSON and Baldwin: Orph., Los Angeles.
BROWN and Spencer: Keith's,

Wash., 10-15; Forbes Field, Pittsburgh, 17-22.
BUCKE, John and Mae: Keith's, Boston; Henderson's, Coney Island, N. Y., 10-15.
CAITES Brothers: Keith's, Phila.
CAMPBELL, Craig: Keith's, Wash., 10-15; New Brighton, Brighton Beach, N. Y., 17-22.
CANSINOS: New Brighton, Brighton Beach, N. Y., 10-15.
CARMEN, Zara, Trio: Keith's, Boston, 10-15.
CARR, Alexander, Co.: Palace, N. Y. C.
CECHLE Trio: Colonial, N. Y. C.
CHUNG Hwa Four: Temple, Detroit, 10-15.
CLAIRMONT Brothers: Royal, N. Y. C., 10-15.
CLARK and Hamilton: Orph., Frisco; Orph., Oakland, 9-15.
CLARKE and Verdi: Palace, N. Y. C.

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CLARKE, Wilfred, Co.: Orph., Oakland; Orph., Los Angeles, 9-15.
COMER, Larry: Keith's, Wash., 9-15.
CONLIN, Steele and Parks: Maj., Chgo.; Temple, Detroit, 10-15.
CONRAD and Conrad: Forrest Park, St. Louis, 9-15.
CONSUL and Betty: Orph., Frisco, 9-15.
COOK and Lorense: Orph., Los Angeles.
COWBOY Minstrels: Keith's, Wash.
CREIGHTON Brothers and Belmont: Forrest Park, St. Louis.
CROSMAN, Henrietta, Co.: Morrison's, Rockaway, N. Y., 10-15.
CUSHMAN and Wilson: Forsythe, Atlanta.

DANIELS and Conrad: New Brighton, Brighton Beach, N. Y.
DANUBES, Four: Maj., Chgo., 9-15.
DAVIS Family: Shea's, Buffalo, 17-22.
D'AVIGNEAU'S Chinese Trio: Orph., Frisco, 2-15.
DEAGON, Arthur: New Brighton, Brighton Beach, N. Y., 10-15; Forbes Field, Pittsburgh, 17-22.
DE CISMORAS, Mme.: Orph., Los Angeles.
DIKA, Juliet: Keith's, Wash., Keith's, Boston, 17-22.
DE VOY, Emmett: Colonial, N. Y. C., 17-22.
DONG, Fong, Gue and Haw: Keith's, Boston; Keith's, Wash., 10-15.
DOWLEY, Ray Trio: Ramona Park, Grand Rapids.

DRESSER, Louise: Keith's, Boston; Shea's, Buffalo, 10-15; Temple, Detroit, 17-22.
DU FOR Boys, Three: Prospect, B'klyn, 3-5.
DUNBAR'S Old Time Darkies: New Brighton, Brighton Beach, N. Y.; Keith's, Boston, 10-15.
DYER and Faye: Henderson's, Coney Island, N. Y., 17-22.
EDGE of the World: Forsyth, Atlanta, 10-15.
ELLIS and Bordon: Orph., Frisco, 2-15.
EL REY Sisters: Temple, Detroit, 10-15.
EMERSONS, Three: Ramona Park, Grand Rapids, 10-15.
ERFORD'S Sensation: Forrest Park, St. Louis; Fontaine Ferry Park, Louisville, 9-15.
EVERETT'S Circus: Palace, N. Y. C.

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THE ONLY HAWAIIANS ON THE AMERICAN STAGE

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Broadway's Favorite Musical Comedy Stars
Direction MAX HART

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MAY NAUDAIN

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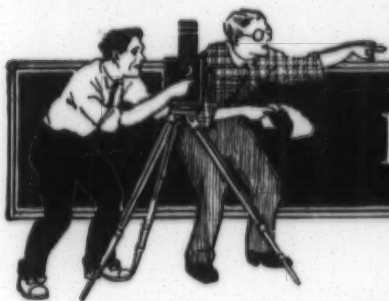
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JAMES MADISON

SUMMER ANNOUNCEMENT:—Until August 1st I will do all my writing in San Francisco (Flatiron Building, Sutter and Sanson Streets). New York office will be open as usual in charge of my secretary.

FAY, Two Coleys and Fay: Orph., Los Angeles.
FEALY, Maude, Co.: Orph., Los Angeles.
FITZGERALD and Marshall: Keith's, Phila., 17-22.
FITZGIBBON, Bert, Colonial, N.Y.C.: Keith's, Wash., 10-15.
FLANAGAN and Edwards: Royal, N.Y.C., 10-15; Colonial, N.Y.C., 17-22.
FOLLIES, D'Amour Palace, N.Y.C.
FORTY Winks: Temple, Detroit; Mal., Chgo., 9-15.
FOUNTAIN, Evan Burrows, Co. Miss: Palace, N.Y.C.
GEORGE, Edwin: Keith's, Phila., 17-22.
GIRL From Milwaukee: Forrest Park, St. Louis.
GLADIATORS: Orph., Oakland; Orph., Los Angeles, 9-15.
GORDON, John R., Co.: Davis, Pittsburgh, 10-15.
GORDON, Paul: New Brighton, Brighton Beach, N.Y.
GRANVILLE, Dorothy, Co.: Keith's, Phila., 10-15.
GRAY Bee Ho Co.: Keith's, Wash., 10-15.
GREY and Klunker: Fountaine Ferry Park, Louisville, 9-15.
HALLEN and Fuller: Forsyth, Atlanta, 10-15; Colonial, Norfolk, 17-19; Bijou, Richmond, 20-22.
HALLIGAN and Sykes: Keith's, Phila., 10-15; Keith's, Wash., 17-22.
HANK: Colonial, N.Y.C.
HARKINS, James and M.: Prospect, B'klyn, 6-8.
HARRAH, Roy Troupe: Sohmer Park, Montreal, 10-15.
HENNINGS, J. and W.: Ramona Park, Grand Rapids, 10-15.
HENRY and Adelaide: Forrest Park, St. Louis, 9-15.
HERAS and Preston: Forsyth, Atlanta.
HERMAN, Al.: Royal, N.Y.C.; Colonial, N.Y.C., 10-15.
HERMAN and Shirley: Royal, N.Y.C.
HERZ, Ralph, Co.: Colonial, N.Y.C.
HINES, Harry: Fountaine Ferry Park, Louisville.
HOEY and Lee: Keith's, Wash.
HOLMAN, Harry, Co.: Keith's, Boston, 10-15; Keith's, Phila., 17-22.
HOLTZ, Lew: Ramona Park, Grand Rapids, 17-22.
HONEY, Roy Minstrels: Ramona Park, Grand Rapids, 10-15.
HOOPER and Herbert: Temple, Detroit.
HOPKINS, Ethel: Keith's, Wash., 17-22.
HOWARD and Field's Minstrels: Fountaine Ferry Park, Louisville.
HOWARD, Kibbie and Herbert: Henderson's, Coney Island, N.Y., 17-22.
HUNTING and Francis: Henderson Coney Island, N.Y.
IMPERIAL Troupe: New Brighton, Brighton Beach, N.Y., 10-15.
JARVIS and Dare: New Brighton, Brighton Beach, N.Y.; Henderson's, Coney Island, N.Y., 10-15.
JEWELL'S Manikins: Prospect, B'klyn, 3-5.
JEWELL Trio: Henderson's, Coney Island, N.Y.
KANE, Whitford, Co.: Colonial, N.Y.C., 10-15.
KAUFMAN Brothers: New Brighton, Brighton Beach, N.Y., 10-15.
KELLY, George, Co.: Royal, N.Y.C.
KELSO, Mr. and Mrs.: Colonial, Norfolk, 6-8.
KENNEDY and Roney: Fountaine Ferry Park, Louisville, 9-15.
KENNY and Hollis: Keith's, Boston.
KERR and Weston: New Brighton, Brighton Beach, N.Y., 17-22.
KETHLEM and Cheatem: Keith's, Wash., 10-15.
KRAMER and Morton: Orph., Frisco, 9-15.
LA FRANCE and Bruce: Temple, Detroit, 10-15.
LAMBERT and Fredericks: Colonial, N.Y.C.
LANGDONS: New Brighton, Brighton Beach, N.Y., 10-15.
LARNEDS: Keith's, Boston.
LA RUE, Grace: Orph., Los Angeles, 2-15.
LEIPZIG, Maj., Chgo. LELANDS: Temple, Detroit, 17-22.
LEON, Great: Henderson's, Coney Island, N.Y.
LEON Sisters: Keith's, Wash. LESLIE, Bert, Co.: Keith's, Wash., 10-15.
LE VAN, Paul and Dobbs: Keith's, Boston.
LIBONATI: Orph., Frisco; Orph., Oakland, 9-15.
LITTLE Mix-Up: Forsyth, Atlanta.
LUKENS, Four: Sohmer Park, Montreal.
LYONS, George: Keith's, Boston, 10-15.
MacFARLANE, George: Orph., Frisco; Orph., Oakland, 9-15.
MADE In Philadelphia: Keith's, Phila., 10-15.
MALLIE and Hart: New Brighton, Brighton Beach, N.Y., 10-15.
MARTINI and Maximilian: Shea's, Buffalo, 10-15.
MATHIEU and Taylor: New Brighton, Brighton Beach, N.Y.
McARTHUR and Faye: Mal., Chgo.
MELVIN, Watts and Towne: Davis, Pittsburgh, 10-15.
MERCEDES: Keith's, Wash.
MERIAN'S Dogs: Henderson's, Coney Island, N.Y.
MEYAKOS: Temple, Detroit.
MERRY Have Beens: Orph., Frisco, 2-15.
MILLERSHIP, Florrie: Henderson's, Coney Island, N.Y., 17-22.
MOON and Morris: Ramona Park, Grand Rapids.
MORLEY, Victor, Co.: Bijou, Richmond, 6-8.
MORTON, James C. and Frank Moore: Morrison's, Rockaway, N.Y., 10-15; Royal, N.Y.C., 17-22.
MOWATTS, Five: Ramona Park, Grand Rapids.
MULLEN and Rogers: Keith's, Wash.
N. OH, Florence, Co.: Shea's, Buffalo, Keith's, Boston, 10-15.
NAVASSAR Girls: Keith's, Phila., 10-15.
NEW Producer: Henderson's, Coney Island, N.Y.; Colonial, Norfolk, 10-12; Bijou, Richmond, 13-15.
NICHOLS, Nellie V.: Palace, N.Y.C.
NONETTE: Royal, N.Y.C.
NORDSTROM, Marie, Co.: Temple, Detroit; Shea's, Buffalo, 10-15.
OLD Soldier Fiddlers: Bijou, Richmond, 10-12; Colonial, Norfolk, 13-15.
PAGE, Hack and Mack: Temple, Detroit, 10-15.
PAKA, Toots, Co.: Davis, Pittsburgh; Henderson's, Coney Island, N.Y., 10-15.
PETERS, Anita, Co.: Orph., Los Angeles, 9-15.
PETTICOATS: Henderson's, Coney Island, N.Y.
PILGER and Douglas: New Brighton, Brighton Beach, N.Y.
PIPFAX and Panto: Fountaine Ferry Park, Louisville.
QUINN and Laferty: Keith's, Phila.
RAVENSCROFT: Charlotte, Royal, N.Y.C., 10-15.
READINGS, Four: Temple, Detroit; Keith's, Boston, 10-15.
RENAISSANCE, Three: Davis, Pittsburgh, 10-15.
RICE, Andy: Forrest Park, St. Louis, 9-15.
RICE, Elmer and Town: Shea's, Buffalo.
RIVOLI, Caesar: Sohmer Park, Montreal, 17-22.
ROCHESTER, Claire: Orph., Frisco, 9-15.
ROSENBER, George M.: Colonial, N.Y.C., 17-22.
ROONEY and Bent: Orph., Los Angeles, 9-15.
ROSE, Harry: Shea's, Buffalo, 10-15.
ROSEB'S Comedy Pets: Temple, Detroit, 10-15.
ROSS, Eddie: Mal., Chgo., 9-15.
ROYE, Ruth: New Brighton, Brighton Beach, N.Y., 17-22.
RUDINOFF: Temple, Detroit; Shea's, Buffalo, 10-15.
SAVOY and Brennan: New Brighton, Brighton Beach, N.Y., 17-22.
SCHEFF, Fritz: Palace, N.Y.C.
SHARROCK'S: Henderson's, Coney Island, N.Y.
SHAYNE, Al.: Keith's, Boston, 10-15.
SOLAR, Willie: Palace, N.Y.C.
SPARKS, John G., Co.: Forsyth, Atlanta, 17-22.
STEINDEL Brothers: Ramona Park, Grand Rapids; Shea's, Buffalo, 17-22.
STORY, Belle: New Brighton, Brighton Beach, N.Y., 10-15; Shea's, Buffalo, 17-22.
SUMIKO and Girls: Forrest Park, St. Louis; Fountaine Ferry Park, Louisville, 9-15.
SWAN and Swan: Prospect, B'klyn, 3-5.
SWIFT, Thomas, Co.: Temple, Detroit, 10-15.
TEMPEST and Sunshine: Keith's, Wash., 17-22.
THIESEN Brothers: Sohmer Park, Montreal, 17-22.
TIGHE and Jason: Orph., Frisco; Orph., Oakland, 9-15.
TOGAN and Geneva: Colonial, Norfolk, 6-8; Keith's, Wash., 10-15.
TOMBOYS, Two: Mal., Chgo., 9-15.
TONEY and Norman: Forrest Park, St. Louis.
TOOMBES and Wentworth: Temple, Detroit; Keith's, Phila., 17-22.
TOYE, Dorothy: Mal., Chgo.
TRACEY and McBride: Shea's, Buffalo, 10-15.
TRAVERS, Noel, Co.: Keith's, Phila., 10-15; Keith's, Boston, 17-22.
TUCKER, Sophie: Colonial, N.Y.C.
TUSCANO Brothers: Bijou, Richmond, 10-12; Colonial, Norfolk, 13-15.
VAN BERGEN, Martin: Royal, N.Y.C.
VERNON and Stanley: Casino, Schenectady, N.Y.—Indef.
VITTORIO and Georgette: Forsyth, Atlanta, 10-15.
VOLUNTEERS: Davis, Pittsburgh.
WARD, Robert and Lawrence: Colonial, N.Y.C.
WATSON Sisters: Henderson's, Coney Island, N.Y., 10-15.
WEBB and Burns: Shea's, Buffalo.
WELCH, Ben: New Brighton, Brighton Beach, N.Y.; Colonial, N.Y.C., 10-15.
WERNER, Amorosa, Troupe: Orph., Los Angeles, 2-15.
WHAT Happened to Ruth: Fountaine Ferry Park, Louisville; Forrest Park, St. Louis, 9-15.
WHEATON and Carroll: Ramona Park, Grand Rapids; Temple, Detroit, 10-15.
WHEELER, Bert and Betty: Royal, N.Y.C.
WHITE and Clayton: Keith's, Phila., 10-15.
WHITTING, George, and Lucille Cavanagh: Palace, N.Y.C.
WILLIAMS and Segal: Keith's, Boston, 10-15.
WILLIAMS and Wolfus: New Brighton, Brighton Beach, N.Y., 10-15.
WILLING, Bentley and Willing: Fountaine Ferry Park, Louisville, 9-15.
WILLES, Nat: Orph., Oakland; Orph., Los Angeles, 9-15.
WILSON, William, Co.: Forsyth, Atlanta.
WILSON, Lew: Davis, Pittsburgh; Shea's, Buffalo, 10-15.
WINSLOW, Leah, Co.: Prospect, B'klyn, 3-5.
WISE, Tom, Co.: Keith's, Boston; Mal., Chgo., 9-15.
WOOD, Britt: Colonial, Norfolk, 6-8.
WOOD, Douglas J.: Royal, N.Y.C., 10-15.
WOOD and Wyde: Royal, N.Y.C., 10-15; Colonial, N.Y.C., 17-22.
ZARRELL, Leo, Trio: Forrest Park, St. Louis, 9-15.

California Studio Series—August 5th Issue—Universal City



MOTION PICTURES

THEODORE OSBORN ELTONHEAD—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908



COMMENT AND SUGGESTION

PHOTOGRAPHIC IMPROVEMENT

STRANGE though it may seem the most consistent improvement shown in the whole motion picture industry during the last five years has been along lines that few people, and most of all the producers themselves, have realized. Without doubt the greatest and most noticeable improvement, speaking from the standpoint of a general average, has been in the photography.

This fact was brought emphatically to the attention of a prominent manufacturer only a few days ago, when he had occasion to dig down in his vaults for the purpose of obtaining a print, which he intended to re-issue, of a picture that had been produced and shown about five years ago.

At that time the picture in question was not only exceedingly popular, meeting with the approval of exhibitor and public alike, but it was one of the most successful pictures, from a box office standpoint, that this particular company had put out.

When it was shown in the private projection room of the concern in question, the board of judges, representing various heads of departments, threw up their hands in horror. Was it possible that their company had permitted such an atrocity from a photographic standpoint to go on the market; to go before the public as the product of that company? At first there was a belief that it was a poor print, but the showing of successive prints disclosed that they were all of the same quality in so far as the actual photography was concerned.

This led this particular manufacturer to explore further into the depths of his vaults, and resurrect other pictures of a forgotten day. The result was uniformly the same. The pictures not only contained examples of photography that the exhibitor of today would not stand for, but of such a nature that the producers themselves would not permit to leave their factories bearing the name of their company.

This relates entirely to the production and photography of feature pictures and not to the one and two reel subjects produced by D. W. GRIFFITH for the Biograph company, nearly all of which have been re-issued recently, and nearly all of which are as good photographically as the average feature picture of today. But they are all exceptions. It is a noticeable fact that the photographic average of the pictures produced at that time was exceedingly low compared to that same average today.

The same fact was noticed and commented upon by the observant in the audience of one of the large spectacles that was shown on Broadway for one week recently. There were parts of

the photography, excellent for the most part, that would not be countenanced today. Scenes in the foreground and background were decidedly out of focus, many of the scenes lacked photographic depth, and there seemed to be an entire avoidance or neglect of the well known rules of artistic composition.

There are still many opportunities for great improvement in the photography of the average picture, head cameramen

THE advent of the baby star into motion pictures and the consequent financial as well as artistic success of the picture is only another straw indicative of the fact that the manufacturer or producer who has the courage to enter new fields of picture production, who will break away from the old established order of things, has a rich field before him. Children have always figured in pictures more or less,

four. When the picture was first scheduled for release there were many exhibitors, who refused to book it, as they did not believe that their audiences, who had been filled to repletion with so-called "strong stuff" like sex dramas, problem plays, and vampire women, would sit through five reels featuring the antics of a mere infant.

For such there was a big surprise in store, for the picture went like wildfire all over the country, and has proved to be one of the best repeaters that the distributing company has ever offered. There are many, yes very many, unexplored fields in the motion picture industry and the producer first displaying imagination big enough to conceive them, and then nerve enough to explore them, will reap a rich harvest.

In speaking of how this particular baby came to be starred H. M. HORNHEIMER, president of the Balboa Company, said recently, "I will confess that producing this baby feature was largely a matter of experiment. We had had the little tyke at our studio for some time, where she had played incidental parts in a number of pictures. She evinced so much personality, however, that it occurred to me to try something new, so I ordered a scenario, and intrusted the direction of the picture to Henry King.

"At the trial run, we thought it amusing, cunning and all that, but I must admit that none of us had any idea of the hit that "Little Mary Sunshine" was destined to make. As a result she is known from coast to coast by that descriptive title and we, who know her real name, have almost forgotten it. She has become so blended with the part that people refuse to call her anything else. Already her mail is larger than that of many a long established screen star. She gets innumerable requests for pictures; baby hardened bachelors and sour old maids have had their hearts softened by seeing this cherub in the films and some have even written asking if they might adopt her.

"In this connection I have had some interesting correspondence. Fond parents write me from all parts of the country saying that their babies are 'Little Mary Sunshines,' and request permission to bring them on for try-outs. Almost every day a youngster or two is dragged into my office by some proud Southern California mother for the purpose of inspection. It is true that most children have mimetic possibilities, but few of them are unconscious actors. As a result of our experience we believe that the child in pictures as a star has been established as a good commercial asset."



"LITTLE MARY SUNSHINE."

The Baby Star Who Created a Sensation in the Pathe and Balboa Picture of the Same Name.

ALICE HOLLISTER.
The Original Vampire Woman. For Six Years with the Kalem Company.

GERTRUDE MCCOY.
To Be Seen Soon In "The Gates of Divorce," a Gaumont Picture.

of the various studios are learning new features of this phase of the industry every day, but there is still plenty for them to learn. Much can be gained by a more intimate and closer co-operation between the director and his camera man. Too many times the dictum of the director is as inviolable as the well known laws of the Medes and Persians, whereas a little authority vested in the man who turns the crank would save many a scene, and not only work for better pictures artistically but greater efficiency and fewer retakes with its consequent waste of valuable film. Harmonious co-operation applies to the taking as well as the making of the artistic feature of today.

THEODORE OSBORN ELTONHEAD.

but it was not until the Pathe and Balboa Companies brought out the feature production of "Little Mary Sunshine" that the possibilities of this new field were recognized.

Heretofore children have been merely incidental to the telling of screen stories. In the main the action has usually been carried forward by adults, with the youngsters doing bits. But in this production we are introduced to a toddler who can bear the burden of a big life story on her shoulders and hold five reels together with the unerring grip that many a veteran hopes to achieve.

HELEN MARIE OSBORN is the name of the baby in question, who has reached stellar honors at the early age of

HAS WHITE HOUSE DATE

"Civilization" Will Be Exhibited Before President, Members of Cabinet, House and Senate

"Civilization," the great Thomas Ince spectacle, will be presented at the White House in the near future, before President and Mrs. Wilson and a number of guests, among whom it is probable all prominent members of the Cabinet, Senate and House of Representatives will be numbered.

Details for this event are now in process of completion. Special scenery will be added, and the chorus of thirty-five voices now accompanying the Criterion Theater showings will be reinforced by one hundred feminine members of Washington choral societies, who will participate in the Capitol performance. The exact date of the exhibition will be announced shortly.

On its regular schedule, "Civilization" is now being shown here at the Criterion, the Brighton Beach Music Hall, and Cohan's Grand Opera House, Chicago. Arrangements have been made for its early exhibition in San Francisco, Washington, and Philadelphia. It is expected that within six weeks the picture will appear in twenty cities simultaneously.

PARAMOUNT RELEASES FOR THE WEEK

Mac Murray will be featured in "The Dream Girl," a Lasky five-reel production scheduled for release on Paramount programme July 17. Another Paramount five-part attraction is the Famous Players' film, "Under Cover," starring Hazel Dawn and Owen Moore and released July 20.

Among other offerings of the week of July 17 are Burton Holmes's Travel picture, "Down the Danube to Vienna"; the animated cartoon, "Colonel Heeza Liar's Courtship," and the Paramount Pictographs. The Pictographs are varied and interesting, and the Burton Holmes Travel view gives further glimpses of celebrated European localities as they appeared before the war.

A. B. Reed is the latest recruit to the ranks of clever artists producing Paramount-Bray animated cartoons. His first offering is a frontier comedy entitled "The Wild and Woolly West," a peculiarly original contribution replete with absurdly comic situations.

"CIVILIZATION" STATE RIGHTS SOLD

Judging from present indications, the State rights sales of Thomas H. Ince's "Civilization" bid fair to establish a record-breaking mark in that line. Sixteen States have already been disposed of, and there is not a State in the Union where negotiations regarding similar purchases are lacking. State right purchasers began conferences with the Ince staff for prices on Brazil, Argentine Republic, Uruguay, Peru, Trinidad, Cuba, South America and Australia, immediately after the initial showing of "Civilization" here.

Most of the Western territory was sold two weeks before the big spectacle opened at the Grand Opera House, Chicago, a rather remarkable phase of the State right campaign in this instance. Robert Grau is handling the purchasing problem from the New York office in the Times Building.

"WHO'S GUILTY" CONTESTS

Pathe's "Who's Guilty?" continues to demonstrate its high value as an unusual box office attraction. These photoplays, produced by the Arrow Film Corporation, not only draw because of the excellence of their themes and the manner in which they are handled on the screen, but provide material for public contests of many kinds.

One of the first theaters to start a contest on "Who's Guilty?" was the Strand, of Milwaukee. A great deal of newspaper publicity was obtained in this fashion. Mrs. William Kaun of Milwaukee won the fifth prize in the Strand's contest, the same being two tickets good for six months. She decided that the mother is the responsible one for the tragedy in "Sowing the Wind," chapter which appeared in story form in the *Evening Wisconsin*. Another prize is offered for this week's story, which appears in the same paper. A great many other theaters throughout the country are adopting this, and various other novel advertising plans, with considerable success.

LENORE ULRICH'S NEW PICTURE

Frank Lloyd is directing "The Intrigue," starring Lenore Ulrich, at the Pallas studio in Los Angeles. The drama is by Julian Crawford Ivors and provides Miss Ulrich with a remarkably powerful role. The play deals largely with war conditions, Miss Ulrich taking the part of a spy for a foreign government. Others in the cast are Cecil Van Akker, Florence Vidor, Paul Weigel, Herbert Standing, and Howard Davies.

HELEN ROSSON MARRIES

Two more members of the American Flying A studio of Santa Barbara have entered the bonds of hymen, this time in the persons of Ashton Dearholt and Helen Rossion. The bride is well known as a film star, having played in American productions for several years, and the groom has been playing juvenile leads since 1915.

LE SAINT WITH LASKY

The Lasky Company has made a valuable addition to its directorial forces in the person of Edward Le Saint. The latter is now at the Hollywood studios, where he has already begun work on his first picture for the organization, fuller details of which will be given out later. Le Saint played in stock for fifteen years prior to his entering the picture field with the old Imp company. Later he joined the Selig Company, where he remained for two and a half years. At the expiration of that time he returned to Universal, where he recently completed "The Three Godfathers," a film version of Peter B. Kyne's well-known story, which is now featured on the Bluebird programme.

PATHE PROGRAMME UP TO JULY 17

"The Triumph of The Laughing Mask," the final episode of the "Iron Claw" series, will be shown on the Pathe programme for the week of July 10. The latest chapter of the "Who's Guilty" series is entitled "A Trial of Souls," featuring Anna Nilsson and Tom Moore. The "Lonesome Luke" comedy for the week is "Luke Rides Rough-Shod," with Harold Lloyd in the title role. The industrial and scenic reel offers views of the "Bang Miu Gold Mines," and "Some Ports in Catalonia." The Pathe News number 66 of July 12 and number 57 of July 15 run up to the week beginning July 17 on the company's programme.

AMERICAN AMBULANCE PICTURES

An invitation showing of the American Ambulance Corps war pictures will be given at the Hotel Majestic in this city, July 5. The films were presented to the Ambulance Corps by the French government. They will be exhibited by the Triangle Corporation as a contribution by that organization to the fund needed for the maintenance of the corps. Two hundred invitations have been issued.

FEATURING IVY CLOSE

The new series of Kalem's one-a-week Ivy Close comedies, starring the English stage beauty, will release the first subject, "The Girl and the Tenor," July 28. The comedies will be offered on the General Film Programme.

ANNA BACK IN MUSICAL REVIEW

Anna Held will appear in a musical review at a Broadway Theater early in the coming season under the direction of the Shubert enterprises. This announcement comes from President E. H. Kaufmann of the National Cinema Syndicate, Inc., who states that arrangements to the above effect have been concluded after negotiations extending over several weeks.

EARLY JULY MUTUAL RELEASES

"Dust," featuring Winifred Greenwood and Franklin Ritchie in five reels, will be released on Mutual programme July 10. "Her American Prince," with Ormi Hawley and Bradley Braker in the leading roles is listed for release July 13.

"Love's Bitter Jealousy," an American production in two parts, offers Edward Coxen and Lilette Thorne in "Nugget Jim's Pardner." A "Flying A" release for July 13 is "Quicksands of Deceit." In three acts, starring Vivian Rich and Alfred Vosburgh, Crane Wilbur appears as the "star" of "The Fool's Game," a two act feature released July 15.

The Vogue studio contributions to the programme include "Stung, By Gum," with Rube Miller, and "A Deep Sea Liar," starring Ben Turpin, and released July 11 and 15 respectively. The Beauty offerings are "Two Slips and A Miss," with Carol Holloway and John Sheehan, released July 12, and "The Rummy Act of Omar K. M.," starring Oral Humphrey July 16. George Ovey appears in the Cub comedy—"The Hero of the E. Z. Ranch."

TAFT DISCUSSES FILMS

Ex-President Converses with Ralph Ince Regarding Developments in Motion Picture World

At a lecture on preparedness delivered by ex-President Taft at Bayshore, L. I., recently, to a crowd of over 3,000, a delegation from the Vitagraph studios was in evidence. It was headed by Director-General Ralph Ince, and after the address was concluded the distinguished lecturer and the former incumbent in a long conversation, the gist of which dealt with the influence exerted upon public opinion by the films.

The ex-President and Mr. Ince are old friends, and Mr. Taft had many questions to ask regarding recent developments in the motion picture world of the man who has gained the reputation of being one of the foremost and most artistic producers in the business. With Mr. Ince during his informal chat with the former occupant of the White House were Lucille Lee Stewart, Mr. Courtney, Huntly Gordon, Shirley Moore, and Louis J. Beck.

Ex-Congressman William Calder, of Brooklyn, introduced Mr. Taft to the audience, and in the course of his speech referred to the big Vitagraph spectacle, "The Battle Cry of Peace," as an important factor in arousing public sentiment to the necessity of augmenting the naval and military defenses of the United States.

ESSANAY KEEPS BUSY

Additional Feature Added to Big Four Programme, and Numerous Short Films Scheduled

There will be no lessening of activities in the Essanay studios during the heated term. President Spoor has added another feature to the summer schedule of production, which, with the two now in course of rehearsal, combined with the General Film programme, will keep every one in the big stock company busy.

"Lost in Twenty-four Hours," Robert Hilliard's famous stage success, in which he appeared for several years, is the latest five-reel drama listed for release through V. L. S. E. Richard Travers, Marguerite Clayton, and Warda Howard will play the principal roles, supported by a competent cast. L. C. Windom is responsible for the direction of the piece, the interiors of which will require unusually large sets.

"The Sting of Victory," featuring Henry B. Walthall, will be ready for release early in August. The picture is well under way, all exteriors having been completed. Mr. Walthall selected the play as one that appealed particularly to him, and for this reason the friends of the popular scenic actor predict success for the film.

Down in the Dells of the Wisconsin River, working out of Kilbourn, Edna Mayo and her company are obtaining scenes for "The Return of Eve," a five-act feature. Exterior scenes will predominate in the film, but the few interiors are of an elaborate nature, and a whole studio has been set aside for the construction of these sets. The supporting cast includes Eugene O'Brien, Edward Mawson, Emily Fitzroy, and Edward Arnold.

The Essanay short-reel programme is ahead of its releasing dates, but work on these subjects continues unceasingly. Several two and three-reel films, presenting some of the best-known Essanay stars, are now in course of production. Among these is "A Tin Soldier," the famous Hoyt comedy, which will be offered in two acts.

CURRENT PICTURE PROGRAMMES

Rialto Theater, William S. Hart in "The Captive God," Keystone comedy.
Broadway Theater, Myrtle Stedman in "The American Beauty."
Strand Theater, Blanche Sweet in "The Dupe."
Criterion Theater, Thomas H. Ince's "Civilization."
Liberty Theater, "The Fall of a Nation."
Lyceum Theater, "How Britain Prepared."
Candler Theater, Leoncavallo's "The Queen of the Rose."

NEWS NOTE

Thomas B. Ross, one of the best-known machine operators in New York city, who for the past two years has been chief operator at the Broadway Theater, resigned his position and left with the Forty-seventh Infantry, N. G. N. Y., for Mexico. Mr. Ross was made first sergeant of the machine gun company of the Forty-seventh. He is a veteran of the Spanish-American war, in which he served with Company F, Forty-seventh Infantry.

Universal City and all that it means, will be fully presented to The Dramatic Mirror readers by Mabel Condon, the Mirror's enterprising Los Angeles correspondent, in the August 5th issue. Order from your newsdealer or direct.



COMMODORE AND MRS. J. STUART BLACKTON AND THEIR TWO CHILDREN AT THEIR SUMMER HOME AT OYSTER BAY.

WITH THE FILM MEN

Alec Lorrimore has been appointed manager of the new "Civilization" offices in the Times Building.

Ed J. Mock has been in town for several days fixing up his fences.

Investigation of the rumors of a shake-up among the International forces pointing to the resignation of E. A. MacManus, prove the story to be without foundation. Mr. MacManus, who was forced by a breakdown to take a rest, is once more at his desk, and the same personnel, with the exception of John Gray, advertising manager, is handling the business of the company. W. E. Woodward, promotion manager of the Hearst papers, is in charge of the advertising department for the present.

Harry Reichenbach has renewed his contract with World Film.

The offices of "Dennie" Schulberg and his staff have been moved to 485 Fifth Avenue since the Famous Players-Lasky combination.

J. K. Burger, manager of exchanges for International, has called a convention of exchange managers to be held in Chicago during the last week of the convention. "J. K." has been in training for the event for some time; so watch out.

Wedding Bells—and Tinkles

The call of Mars has forced Joe Farnham to admit that he heard the call of Cupid over a year ago—just before he went to Europe for the Carnegie Peace picture, to be

exact. Joe, who is a lieutenant in the Connecticut militia, expects to join his regiment on the Mexican border in a few days, so his marriage to Miss Rose Alma Le Court Lowenthal, daughter of Mr. and Mrs. Emil M. Lowenthal, of 45 Scotland Road, East Orange, has just been announced. Mr. and Mrs. Farnham are enjoying a belated honeymoon motoring through New England.

Between ourselves, we had it right. Didn't we, Joe?

Lloyd Robinson, able assistant to B. P. Schulberg, of the Famous Players, is soon to become a benedict. His engagement to one of the belles of Orange has just been announced.

Marriage of LeVino

Albert S. Levi LeVino has completed his own romantic scenario, with the traditional happy ending. In other words, it becomes necessary to record his marriage to Miss Margaret Prussing, of Chicago. The ceremony was performed by Rev. Dr. Goodman at 495 West End Avenue, where the happy couple will make their home. Miss Prussing was attended by Miss Helen Reid, of Chicago, and given in marriage by her father. Mr. Schallenberger, president of the Arrow Film Corporation, with which Mr. LeVino is associated, acted as best man. Only a few intimate friends and relatives were present. The couple left on their honeymoon immediately after the ceremony.

F. J. B.

KALEM'S NEW SERIES

Marin Sais Featured in Two-Reel Episodes of "The Girl from Frisco"

Marin Sais, star of the successful "Social Pirates" series, will be featured in a new set of fifteen two-reel episodes, entitled "The Girl from Frisco." Work on the latter production started this week. The new series is by Robert Welles Ritchie, well known in newspaper circles, and a fiction contributor to leading magazines.

Arrangements have been completed for publication of "The Girl from Frisco," sales in *Short Stories Magazine*. Four stories of the series will appear in the monthly issue simultaneously with the release of the quartette of film productions.

BERST SUGGESTS CHANGES

J. A. Berst, vice-president and general manager of Pathe, visited the Hon. Dudley M. Hughes, chairman of the House Committee on Education, in Washington last week, with reference to the bill for Federal censorship. As a result of the conference, Mr. Hughes was willing to take up several amendments to the bill embodying certain important changes which Mr. Berst had suggested. Mr. Hughes showed great willingness to co-operate with every branch of the motion picture industry in making the bill the best that could be obtained.

WARWICK FINISHES SCENARIO

Granville Warwick has completed another scenario in which Lillian Gish will immediately start rehearsing. It will be produced under the direction of William Christy Cabanne. Miss Gish will be seen in the role of a vivacious young American actress. The supporting cast includes Sam de Grasse, Spottiswoode Aitken, Lillian Langdon, Alfred Paget, Laura Huntley, Wilbur Highby, Alice Rae, Howard Gaye, Bessie Buskirk, and Ruth Handforth.

PAGE PETERS IS DROWNED

The death of Page Peters, the popular actor who has been appearing in Morosco-Pallas pictures, by drowning at Hermosa Beach, Cal., on the morning of June 22, has caused universal regret throughout the length and breadth of filmland.

With several friends, Peters motored to the beach from Los Angeles and went for a swim in the breakers. After going out some distance he was caught in the rip-tide and suddenly disappeared. His companions did not miss him for several minutes. When a search was made the body was found floating out to sea nearly 200 yards from shore.

Peters had made a big reputation by his clever work in important juvenile leads with the Morosco-Pallas organizations. Among some of his best roles in the silent drama were those presented in "Pasquale," with George Beland; "Davy Crockett," "The Gentleman from Indiana," and "Ben Blair," with Dustin Farnum; "Madame La President," with Anna Held, and "He Fell in Love with His Wife," with Florence Rockwell. He was born in Louisville, and leaves a widow, who resides in Los Angeles. He was 26 years old and had been engaged in motion pictures for the past three years.

"GLORIA" BY THE SAD SEA WAVES

Billie Burke in "Gloria's Romance" has been booked to appear at the Brighton Baths, Brighton Beach. The manager of this unique showplace has the advantage over his theatrical contemporaries of being able to exhibit motion pictures to both bathers in the ocean and those who prefer the comfort of rocking chairs capable of seating 3,000 people. The screen is so arranged that the films can be seen by the swimmers in the surf and the dry land element as well. Hot weather does not handicap this theater, for cooling breezes or the embrace of old ocean are both in evidence ready to give battle to the discomforts of summertime. As a big open air recreation place the Brighton Baths probably has no equal in the world.

"Gloria's Romance" was placed at the beach by W. E. Raynor, manager of the George Kleine exchange, in the Godfrey Building, and a rental far above that usually paid was offered by the management for the privilege of showing the film version of Rupert Hughes' big picture serial.

NEW KIND OF WAR PICTURES

A series of pictures showing the work of the blind heroes has been imported by the B. F. B. Section of the Permanent Blind Relief War Fund and will be shown throughout the country for the benefit of that worthy cause. The pictures show how the hundreds of blind soldiers are trained to take care of themselves and earn their own subsistence. Each soldier is educated so as to become efficient in a certain trade and a certain amusement. The proficiency that some of these men show is remarkable. There are a number of views in which they are shown making complete barrels, fitting machine parts together, typewriting and doing various other kinds of manual and mental work. For diversion they are shown learning fencing, violin playing and the like. The pictures are very instructive in that they show the war from its least known aspect. They were taken by Eclair under government supervision, and are about three reels in length.

LASKY AND F. P. COMBINE

Form \$12,500,000 Merger—Will Continue to Release Through Paramount—Plan to Enlarge Studios and Start Campaign for Asiatic and South American Markets

One of the largest mergers since the beginning of the motion picture industry was effected last week, when the Famous Players' Film Company and the Jesse L. Lasky Feature Play Company joined forces under the name of The Famous Players-Lasky Corporation, with a capitalization of \$12,500,000. None of the capital stock will be offered to the public.

The officers and directors of the new corporation are as follows: Adolph Zukor, president; Jesse L. Lasky, vice-president; Samuel Goldfish, chairman of the Board of Directors; Arthur S. Friend, treasurer, and Elek J. Ludvig, secretary. The board of directors is made up of the above officers

tain any atmosphere needed for our subjects, however widely separated the geographical requirements may be.

"The Famous Players' Film Company has released forty-eight productions a year and the Lasky thirty-six, making a total of eighty-four feature photoplays a year for the new corporation. This consolidation brings under the one banner of the new corporation one of the largest aggregations of stage and screen stars that has ever been assembled in one producing organization, among the most celebrated of whom are Mary Pickford, Geraldine Farrar, Marguerite Clark, Marie Doro, Pauline Frederick, Blanche Sweet, Hazel Dawn, Lou Tellegen,



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OFFICERS OF THE NEW FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR,

President.

SAMUEL GOLDFISH,

Chairman Board of Directors.

JESSE L. LASKY,

Vice-President.

CECIL B. DE MILLE,

Director General.

and Cecil B. DeMille, William C. Demarest, Daniel Frohman, Albert A. Kaufman, Frederick G. Lee, and Emil E. Shauer. All of the directors are well known and have been identified with the film industry with the exception of Messrs. Lee and Demarest. Mr. Lee is president of the Broadway Trust Company and Mr. Demarest is president of the Realty Trust Company.

By this merger the resources of the two companies are combined under one administration and will be employed in the production of photoplays of the highest standard of excellence. The two companies will continue to release their output throughout the Paramount Pictures Corporation, thus setting at rest all of the rumors that have been current lately relative to a merger of these two companies with other producing companies and a change of the distributing organization.

The statement issued by the officers of the new corporation is as follows:

"The essential purpose of the consolidation is to meet present conditions in the industry and anticipate the demand for better and more artistic productions. The consolidation will make it possible to utilize to the best advantage the producing facilities and equipment of the Famous Players' studios in New York and the Lasky studios in Hollywood, Cal., and therefore offers a vastly increased efficiency over the former conditions. We will thus be enabled to ob-

Faunie Ward, John Barrymore, Mae Murray, Victor Moore, Donald Brian, Ann Pennington and others.

"Both the Eastern and Western studios of the newly formed corporation will be immediately enlarged to enable them to cope with the increased activities which are planned by the concern and to facilitate the handling of the more elaborate photoplays which are contemplated in addition to the regular releases.

"The consolidation of the Famous Players' and Lasky companies for producing purposes is a most natural result, as both these concerns have followed the same general policies ever since their formation, becoming even closer in their relations when the Paramount programme was instituted. Hitherto the association has been simply a mutual one for the facilitating of distribution outside of the United States, the two concerns having formed an agreement in 1913 for the joint marketing of all their product in Canada, England, Australia, South Africa and on the Continent. The new combination will mark the beginning of a big campaign for the opening of an Asiatic and South American market by the united companies. Plans are already under way for the circulating of the globe through a chain of distributing points covering every important city in the world not embraced by the Paramount Corporation."

COMING SELIG RELEASES

"The Prince Chap" on V. L. S. E. Programme
Latter Part of July—Strong General Film Programme

The Selig release on the V. L. S. E. programme for July 24 will be a picture of "The Prince Chap," taken from Edward Peple's book of the same name. Marshall Neilan directed the production and also plays the leading role. He is supported by Mary Charleson, Bessie Epton, and George Fawcett.

On the General Film programme this company will release "The Conflict," with Fritz Brunette, Jack Pickford, and Vivian Reed in the leading roles on July 24. "Local Color," another one of the Tom Mix comedies, on July 29; "The Man Who Tried to Grow Young," with Al W. Filson playing the lead, on July 31, and "An Angelic Attitude," another Tom Mix Western cowboy comedy, on Aug. 5.

SUBSCRIPTION PLAN WORKS WELL

The V. L. S. E. subscription plan whereby managers of theaters in small towns can succeed in booking big features at a profit, is constantly showing good results. Two instances in which "The Battle Cry of Peace" figured are worth recording.

Mrs. S. L. Lewis, manager of the Liberty Theater, Gunnison, Colo., received repeated requests to show the big spectacle, but was unable to see how she could make it pay. Frank Harris, Big Four manager at Denver, sent circular letters to fifty of the most prominent citizens of Gunnison, announcing that Mrs. Lewis would book the feature if they would guarantee their support. The support was forthcoming and the Vitagraph's huge picture shown with great success.

Bernard Antony, manager of the Ideal Theater at Panchatoula, La., was similarly aided in booking the "Battle Cry" by H. K. Evans, Big Four manager at New Orleans. It will be shown there on July 4. 200 citizens of Panchatoula having subscribed the admission price.

BIG STUDIO FOR MISS ANGLIN

DETROIT (Special).—Arrangements have been completed for the building of a \$100,000 studio here by the Margaret Anglin Picture Corporation. Miss Anglin will be featured in the company's productions, and screen attractions of particularly high-class grade selected to furnish suitable roles for the well-known emotional actress. The new corporation will maintain offices in New York as well as in this city.

NEW VITAGRAPH PICTURES

Vitagraph's Blue Ribbon Release through V. L. S. E. for the week of July 10 is entitled "Fathers Of Men." It features Robert Edson in a dual role and tells a stirring story of the great Northwest. Naomi Childers, William Humphrey, Bobby Connelly, Harry Northrop, and other well-known players figure in the supporting cast. On the same date Frank Daniels appears in another of the "Kernel Nut" comedy series, entitled "The Plane Tamer," during the adventures of which the "Kernel" is mistaken for a doctor, burglar and other professional people. Olive Trevor, William Shea and Donald McBride are seen in Mr. Daniels' support.

On the General Film programme for the week of July 10, Vitagraph offers "Waters of Lethe," a three part Broadway star feature from the Western studio, with Mary Anderson and Alan Moore as the principals. In their support are Jack Mower, Corinne Griffith, Carl Von Schiller and Otto Lederer. Two single reel comedies are scheduled—"Wrong Bed," with William Dargman in the leading role; and Hughie Mack, in—"The Man From Egypt."

NEWARK THEATER FOR PICTURES

NEWARK, N. J. (Special).—The Newark Theater, one of the oldest amusement places in Newark, is being remodeled at a total cost of \$115,000 into a moving picture house. The Newark was for many years the home of high-class legitimate productions, and with the passing of this historical house, the legitimate held will be left solely to the Shubert, which is now closed for the summer. Many alterations are planned, and when the improvements have been made, the new structure will be a fully-equipped picture house. The two frame balconies in the old building will be removed and their place will be substituted one balcony of steel and concrete construction. The gallery entrance on Beaver street will be taken away. An open court will replace the old gallery entrance. The main entrance and lobby will be widened to about twice its present size. The place will be ready for occupancy about the early part of the fall.

JACOB J. KAUFER

Important to Advertisers

THE DRAMATIC MIRROR, dated July 15, will close the last advertising forms Monday, July 10, at 10 A. M. instead of 5 P. M., and all advertising copy must be in hand by that hour. This will apply only to the issue dated July 15th.

PATHE'S INCREASED PROGRAMME

Two Gold Rooster Features Each Month in Addition to Unbroken Chain of Serials as well as the Regular Programme Features



VALKYRIEN.

The Beautiful Danish Star Who Has Just Signed with Fox.

VALKYRIEN GOES TO FOX

The latest addition to the Fox roster of stars is Valkyrien, the Danish actress, who, it was reported, would remain with the Thanhouser Company. As the latter organization insisted upon a two-year contract, and Valkyrien did not approve of such a proposition, she accepted the offer made by Fox.

The Danish screen favorite is now rehearsing her first picture with the Fox Company, a drama of the sea, the name of which is not yet available for publication. The selection of his new acquisition by Mr. Fox was influenced by the latter viewing "The Valkyrien," the first Thanhouser release on the Mutual programme featuring the Danish diva in this country. Mr. Fox immediately realized that she was the ideal person for the lead in the big ocean drama, and he lost no time in securing her services at a high figure. The offer was made at 11.30 a.m., and at 5.30 that afternoon Valkyrien was on her way to Maine with her company, under direction of James Vincent.

SPECIALLY WRITTEN FILM SONG

In order to overcome the usual futile effect obtained when a player on the screen is supposed to be singing a song and there is nothing apparent but the moving lips, Director Larry McGill, who produced "The Weaker Strain," one of the episodes in the Pathe and Arrow "Who's Guilty" series, persuaded John Philip Sousa to write the words and music of a song so simple that every person in the audience could gather the meaning simply by watching the lips of Anna Nilsson, and with a melody so simple that it would naturally suggest itself to the minds of the audience as the only tune that would fit the words. Coincident with the release of this episode this simple song, the lyrics of which are made up of words of one syllable, and the melody contained within a range of twelve notes, will be published.

DIFFICULTIES IN PRODUCING "MYRA"

Leopold Wharton of Wharton Brothers, Inc., has some interesting things to say about producing such an intricate scientific series as "The Mysteries of Myra." "The average layman does not seem to realize that every episode of this series is authentic, that the author has not caused the different characters to act in a certain way merely to make an interesting story. He has not created a lot of weird characters out of his imagination. For instance, we have it on very good authority that The Back Lodge really exists. Also we have the word of dozens of good men and true, that the astral body is not a figment of the imagination. Since the very beginning of this serial the author and producers have striven not only for realism but authenticity.

"Some idea of our task in producing Myra may be gained from the fact that nearly every piece of film used has to be run through the camera twice on account of the large amount of necessary double exposure work. It is almost like producing two pictures at once only that it is a lot more trouble.

"This double exposure along with the levitation effects, where one body is seen to leave another and travel out of a window or door through space, and down the wall of a building, necessitates infinite time and patience. One levitation scene required a derrick to do the lifting and all of one day's time for a director, camera man, actors and helpers, all for this single scene. It can readily be gathered that the calculation and figuring required preliminary to the actual taking of a scene requires a lot of thought and time.

According to a statement issued by J. A. Herst, Pathe's general manager and vice president, that organization is preparing for a busy campaign in the early Fall. It is intended to release two features, beginning August or September, on the Gold Rooster programme. Instead of one, as heretofore. An unbroken chain of two continued photoplays is included in the Five Million Dollar Serial programme. Other attractions are the Goldberg cartoons, Pathe News, "Lonesome Luke" and "Heinie and Louie" comedies, as well as colored scenic views and educational subjects.

The Pathe features are looming large on the open market horizon. Some of the biggest independent producing companies will contribute to the Gold Rooster Programme. Among these may be mentioned the Astra Film Corporation, recently organized by Louis Gasnier, Associated with Mr. Gasnier are Edward Jose, former director general of the Feature Film Corporation, which produced "The Iron Claw"; George Fitzmaurice, and Donald McKenzie. George B. Seltz, Ouida Bergere and Anthony Kelly, all leading screen writers, are under contract to the Gasnier organization. Among the leading stars are Pearl White, William Courtney, Grace Darmond, Mary Nash, Ralph Kellard, Leon Barre, Jane Gray and Macey Harlan.

Two new features for early release on the Gold Rooster programme have been completed by Mr. Fitzmaurice, one starring Mary Nash, the other Mr. Courtney. It

is announced that the next Gold Rooster picture will be—"The Shadow of Her Past," featuring Lina Cavalieri, released July 17. "A Woman's Fight," with Geraldine O'Brien in the leading role, will be released August 14. Other Fall releases include "The Test," from the stage version of "Kiplings"—"The Light That Failed," and starring Robert Edeson; and two other A. H. Woods dramas.

A five-reel production with Pearl White, dealing with life in the fifties, and written by Mc. Kelly, author of many great screen successes, will be Mr. Jose's first contribution to the Astra offerings. It will probably be treated in Pathe color. Donald McKenzie is working on a new serial release for the Fall, entitled "The Shielding Shadow" of which Mr. Seltz is the author.

The Balboa Company of Long Beach, Cal., will also be strongly represented on Pathe's Gold Rooster programme. "Little Mary Sunshine," the youngest leading lady of the screen, will appear in a series of feature productions, the first, bearing her own name, having had a tremendous success with its opening runs, and now being rebooked all over the country. W. A. Douglas, who is supervising the "Little Mary" features, is also looking after the making of "The Grip Of Evil," Pathe's newest continued photoplay, to be released July 17. Herbert Blache, of the Blache studios, in Fort Lee, will also produce dramatic features for Pathe.



C. AUBREY SMITH AND FLORENCE DESHON IN A SCENE FROM THE FROHMAN AMUSEMENT CORPORATION'S COMING PICTURE, "JAFREY."

HELEN HOLMES IN NEW PICTURE

Helen Holmes is featured in "Judith Of The Cumberlands," a five part drama just completed at the Signal studios by director J. P. McTiwan. It is adapted from the plot of a novel by Alice McTiwan, of the same title, and will be released on the Mutual programme in the near future.

The picture is listed as a star production and is in the real sense of the phrase, for every role, excepting that of "Creed Bonbright," portrayed by Leo Maloney, is a character part. An elaborate cast of players appears in support of Miss Holmes, including the names of many favorites who appeared with her in "Whispering Smith" and "Medicine Bend," when she was started in those productions.

NOTES OF "CIVILIZATION"

C. Garner Sullivan, the author of the Thomas H. Ince spectacle "Civilization," has undertaken the task of novelizing his play. With a theme as vital and realistic as life itself he feels that he owes it to the public to put into words what Ince has put into action.

James K. Hackett, lessee and manager of the Criterion Theater, where "Civilization" is being shown has caused to be placed in the lobby of the theater a bronze tablet with the following inscription: "As a member of the league to enforce peace, I welcome at my theater this powerful and artistically presented lesson to the American public on the necessity of preparedness for national defense."

Reulah Livingstone has resigned from all connection with the Charles Emerson Cook publicity bureau to assume charge of the New York publicity work for "Civilization" with offices in the Times Building.

LIMIT ON BOOKING DATE

No bookings for "Damaged Goods," the seven-part Richard Bennett drama, will be accepted by the Mutual Corporation after Sept. 1. All the prints now working will be withdrawn on that date. Exhibitors wishing to play "Damaged Goods" must book it for exhibition in July and August.

NEW COMPANY FOR MILWAUKEE

The Gregory Mahler Company, a new motion picture producing concern, recently started operation in Milwaukee, Wis. The company is capitalized for \$25,000, with the following officers: President, E. F. Gregory; secretary and treasurer, E. H. Mahler. R. D. Clifton is the director, while John Fee is associate director. Erwin J. Savage has charge of the laboratory and R. A. Carni is the cameraman.

The company has built a studio, 60 by 50 feet, on Edison Street, conveniently arranged and equipped with all modern studio appliances. Work is now progressing on the production of the first picture, a juvenile called "The Bold, Bad Pirates." For the present the efforts of the company will be centered on this class of production.

J. A. Kiss.

EXTRA—BIG STRIKE OF EXTRAS

William C. DeMille, now directing Marie Doro's second Lasky production, entitled "Common Ground," needed a number of extras the other day. Accordingly he chartered a big "sight-seeing" automobile and went on a still-hunt in the park and slum districts of Los Angeles, with the result that he succeeded in securing the services of a typical brigade of "the great unwashed sons of idle rest."

The "extras" did their work with vim, all the more because it was altogether unlike their notions of what real work consists of. But at the close of the day when the newcomers were paid off they unanimously refused to leave via the street car route; they one and all decided that their verbal contract called for auto transportation back to their original starting points. As an alternative they threatened to adhere to the company. DeMille, like a wise general, saw that capitulation was necessary. So he loaded up his aggressive guests in a big studio truck, and they were driven back to Los Angeles and dumped, each on his favorite park bench or slum corner. And DeMille now insists that not the least of a director's troubles is the obtaining of correct "local atmosphere," especially when "extras" are too aristocratic to descend to riding in common street cars.

"LAUGHING MASK" KNOWN SOON

The identity of the "Laughing Mask," the mysterious hero or heroine in the Pathe serial, "The Iron Claw," is soon to be disclosed. In the next to the last episode the identity is nearly disclosed, but it is not until the final installment, to be released on July 10, that the many thousands who have put into effect their powers of deduction will have an opportunity to see whether they were right or wrong.

"CIVILIZATION" BOOKINGS

An all Summer engagement for "Civilization" has been arranged, to begin July 7 at Brighton Beach Music Hall. The big Thomas H. Ince spectacle is now showing at Cohan's Grand Opera House, Chicago, and playing to capacity houses. This is the first time that films have occupied the theater in question.

AWARD PRIZE SOON

The Mutual Corporation will shortly announce the award of the \$10,000 prize offered for a sequel to "The Diamond from the Sky." One hundred thousand scenarios were received up to the closing date, Feb. 20, 1916. The board of judges will include Benjamin Judell, of the Mutual's staff; Guy Lee, of the Chicago Tribune; and a third member—probably a Chicago feminine literary expert—will be chosen.

MRS. E. A. LONERGAN DIES

Mrs. E. A. Lonergan, mother of Lloyd F. Lonergan, scenario writer of the Thanhouser Company, died last Monday at her home, 130 Lefferts place, Brooklyn, aged seventy-two. Mrs. Lonergan was formerly a well-known newspaper scribe and club-woman, having been a member of the staffs of the Chicago Tribune, New York Tribune and New York World.

MAKING CHILDREN'S PICTURE

Will W. Whalen, whose "Babbie" picture made a success, financial and artistic, with Jackie Saunders in the lead, is now working on a series of picture stories which will be played by children for children. Those pictures are being filmed at Shamokin, Pa., where only local talent is used. The first photoplay which is now nearing completion is entitled "Uncle Sam's Little Citizens," and the cast embraces Irish, German, Polish, Italian and colored children.

ANOTHER NEW PUBLICATION

William McWhorter, of 16 West Washington Street, Chicago, is the publisher of a new little magazine that has appeared on the newsstands, called "Red Star." It will appear monthly and be sold at 10 cents per copy. The material is collated from the bright and witty verse and the snappy sayings that appear in the Selig house organ, "Paste Pot and Shears."

"CIVILIZATION" FOR SOUTH AMERICA

Richard Pittet is attempting to obtain the South American rights to the Thomas H. Ince spectacle, "Civilization," although one of the directors of the Buenos Ayres Opera House is now on the way to this country bent upon securing the rights for this valuable territory. Grand opera prices will prevail for this picture throughout the whole of South America, and this makes this territory particularly valuable.



FRANK POWELL.

President of the Newly Organized Frank Powell Productions.



BEATRIZ MICHELENA AND HER CHAMPION RUSSIAN WOLFHOUND, "NICHOLAS II."

SNAP SHOTS

The annual rodeo at Lazaro, New Mexico, is soon to be in session. So Terry Ramsay says, and if you don't know what a rodeo is there's no harm in calling him up to ask. He likes nothing better than a half hour's relaxation chatting over the wires with some genial soul. However, the point is that Messrs. Acord, Borzage, and Richardson, members of the Flying-A Mutual studios, have been granted leave to participate in the event. We are informed that Acord won first prize at the last rodeo, but Richardson was thrown by his mount. That may give a clue to the sort of affair a rodeo is, but if the hint falls you, just tackle it, R.

Allan Dunn, the Triangle director, voices a complaint against cowboy visitors to the office East. He says that as soon as they reach the Jersey cattle yards, they lie them to the nearest clothing emporium, and doll themselves up in the style they are told is the latest. The cowboy make-up is gone, and a director wouldn't recognize the transformed ones if he saw them. Dunn came from the Coast a few days ago and wanted to complete a picture he had in hand that required cowboys in the cast. The needed material was not in sight, the picture was held up several days, hence Allan's sad wail.

So the two-hundred-pound man punched William Dunn with fine emphasis on the point of the Dunn jaw and shook him from heels to brainpan. Director Ted Marston chuckled jocosely, for that's the sort of person he is. Not that Ted is naturally brutal, but the slugging scene occurred while he was filming the Vitagraph adventure serial, "The Secret Kingdom," in which Dunn plays leading juvenile. The burly person engaged as "extra" whose duty it was to deliver the blow, struck too lightly at first, and was called down by the director for his overtenderness. And the sequel was as narrated above. Dunn says realism is carried to excess these days.

Vivian Rich appears in the role of "Laura Sears," artist's model, in an American-Mutual two-part drama, "The Enchantment." After she accepted the engagement Vivian learned that she would have to furnish nude exhibitions in several scenes. Never having been called upon to emulate "Trilby" during her screen career, Miss Rich voiced an emphatic protest, and sternly refused to fulfill the contract. Finally Director Carl M. Le Vines offered a compromise, which was accepted.

The filming of the play went forward, but with extraordinary precautions. No naughty, prying male eye was within sight-seeing distance of the heroine, while the "altogether" scenes were being made. An

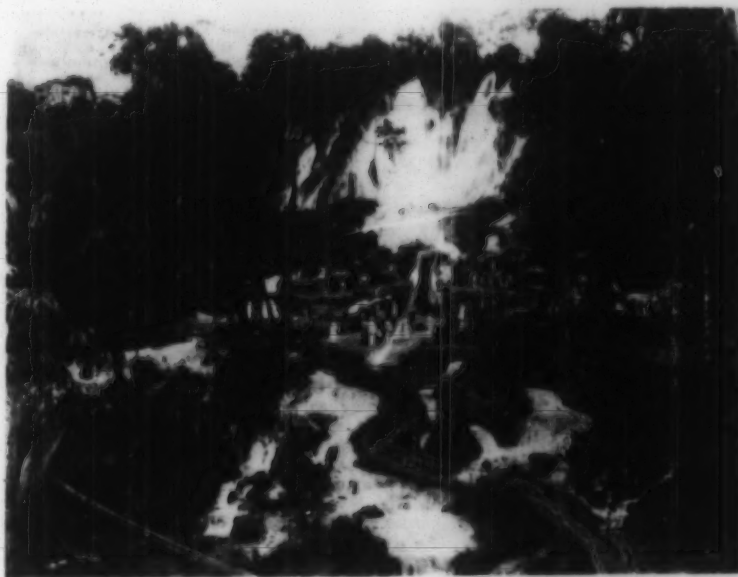
Universal City and the actor within its gates will be Mabel Condon's next Studio special story in the August 5th issue of *The Dramatic Mirror*, the fourth of *The Mirror's Studio* series.

expert camerawoman was in attendance, and the work was done in a heavily curtained room, where no member of the masculine species might enter. But now Miss Rich is worrying about what her friends will say when they see the picture. Life is o'er charged with troubles.

Vivian, you have our sympathies, the which we now extend you. No wonder that the model role at first did much offend you. But now you've crossed the Rubicon, we'd like to query whether the film that you once despised may please you "altogether."

"The Secret of the Submarine," the American serial produced for the Mutual programme, is said to establish a record for escapes of a hairbreadth variety and the manifold dangers to which the members of the cast are subjected. The most thrilling experience the "leads," Juanita Hansen and Thomas Chatterton, have had so far, is included in the scene in which Thomas sinks in a quicksand and is rescued by the fair heroine. It is a particularly "chokey" sort of incident, and Chatterton voiced his objection to its rehearsal on much the same grounds that "Yum-yum," of Mikado fame, protested against being buried alive—"because it's such a stuffy sort of death."

Pearl White, of Pathe fame, confesses that she fancied herself as an elocutionist when a child, and once recited "The Charge of the Light Brigade" at an entertainment. But we are willing to pardon Miss White for this youthful indiscretion, of which she has probably long and bitterly repented. Besides, there's a saving clause to the situation, for she admits that she broke down half way through the poem and finished it in her own words, disregarding the Tennyson version.



THE GNOME CITY SCENE IN HERBERT BRENON'S MASTERPIECE, "A DAUGHTER OF THE GODS."

When George Fitzmaurice, the Pathe director, was completing "A Romantic Journey," his latest Gold Rooster production, his assistant, Van Arsdele, had to lay up a few days with an injured foot. Van was a serious loss to Fitz, who, without the former's valuable aid, was overwhelmed with work and much annoyed by the many questions that were hurled at him. Finally, a carpenter who persisted in asking for information regarding a multiplicity of details, became the target of Fitz's irony. "You must excuse my ignorance," quoth the irritated director. "You see, my right hand is away with a swollen foot."

John Emerson, Triangle director, filmed a scene on the grounds of a house on Riverside Drive the other day, in which the pursuit of a burglar over the roof was one of the principal incidents. Later when Emerson and his people went inside to take an interior, another man appeared crawling along the roof of the house. To the spectators outside it looked like part of the usual camera play, but the policeman on the beat knew better and took up the chase of the unknown, whom he recognized as "a person badly wanted" at headquarters. However, the suspect got away. This is an altogether new version of the old—"Moving picture actors mistaken for real criminals,"—story, that has so frequently figured in the daily news reports. To make a getaway by submerging one's criminal identity in a crowd of picture players may or may not be a compliment to filmland's inhabitants, but it isn't a bad plan of campaign from a certain viewpoint.

Percy Heath, recently appointed house manager of the Criterion Theater, where he is standing sentry duty over "Civilization," asserts that a gentleman dropped in the other day, offered to deposit \$150,000 on a desired option for the Scandinavian rights

to the picture, and produced as evidence of good faith a package of \$1,000 bills that required both his hands to hold. Hearing that Mr. Ince had gone to Chicago, the moiled man started off to catch a train for the Windy City. It is to be assumed that he took his bankroll with him, but on that point Percy is silent. What's the use of embarrassing a friend with indelicate queries?

Vivian Martin fell off a tree and sprained her wrist while enacting a scene during the rehearsal of "Nell of Thunder Mountain." No complications ensued. As a general thing, the scenario heroine sprains her ankle, when the plot makes it necessary for the hero to carry her. Perhaps this happening in actual life may suggest something new in "tumbling situations" to the hard-pressed film authors.

Director Withey placed a scarlet fever sign on the door of De Wolf Hopper's California residence the other day while utilizing the building in a picture. During Withey's absence a health officer arrived, and were it not for the director's quick return would have carted the Fine Arts star and his family off to the hospital. The climax failed and a good press story was thereby spoiled. But Mr. Hopper doesn't care about the publicity man's woes.

Description of Edith Storey's new pet, as sent from the Vitagraph headquarters: "The animal is of a dull white, stands about one hand from the floor, is as long as a Belgian hare, has a tail like a Scotch terrier, and an indescribable face. Dick Storey, brother of Edith, acquired the beast in Haiti from a sailor on a Danish vessel. Some people say it is a dog." Not being an expert on canine varieties, our best guess is that Miss Storey has secured the original "Jabberwock," made famous by Lewis Carroll, of "Alice in Wonderland," fame.

PARDY.

will engage in both the motion picture and theatrical business in all its branches.

The complete list of the new concerns follows:

Central Film Corporation, New York City. Theatrical and motion picture film business. Capital, \$20,000. Directors: Harvey Harris, Henry G. Wiley, Elek J. Lusvigh, 31 Nassau St., New York City.

Eastern Photo Play, Inc., Brooklyn, N. Y.—A general theatrical and motion picture business. Capital, \$8,500. Directors: Fredrick Haigh, William Freeman, Moses L. Staub, 220 Broadway, New York City.

Premier Show Company, New York City. Theatrical and motion pictures. Capital, \$10,000. Directors: Isidore Edelstein, Elias A. Edelstein, Abraham K. Hornstein, 320 Broadway, New York City.

Bronx Pictorial Company, Bronx, N. Y.—Motion picture business in all its branches. Capital, \$6,000. Directors: Oscar F. Rothman, Irving Rothenberg, Roscoe Rothman, 5 Willett St., New York City.

Kremer Amusement Company, Queens, N. Y.—A general theatrical business. Capital, \$500. Directors: George W. Kremer, Caroline M. Kremer, George W. Kremer, Jr., Long Island City, N. Y.

Greeley Producing Corporation, New York City.—To produce and exploit plays and musical productions, and engage in the motion picture business. Capital, \$12,000. Directors: Albert Falck, Millard H. Ellison, Adolph Falck, 56 West 90th St., New York City.

The Margaret Anglin Picture Corporation, New York City.—To engage in a general theatrical and motion picture business. Capital, \$750,000. Directors: Thomas F. Garrity, John B. Knox and William M. Card, 418 Central Park West, New York City.

Alava Cinema Corporation, New York City.—To produce motion picture films, conduct theaters and engage in the theatrical business. Capital, \$3,500. Directors: Eleuterio Avila, Edwin Rowlands, and Clarence Kimball, 11 Hamilton place, New York City.

Richard Walton, Tully, Inc., New York City.—To produce and exploit plays and other stage attractions; also maintain theaters. Capital, \$10,000. Directors: Richard Walton Tully, James G. Peede, and Joseph M. Allen, 1,482 Broadway, New York City.

Civic Orchestral Society, Inc., New York City.—To conduct musical performances. Capital, \$1,000. Directors: R. E. McMath, William M. Evans, Jr., and Willard Davis, 75 West 55th St., New York City.

The Major Film Corporation, New York City.—To manufacture and deal in all kinds of motion picture films; also to engage in the theatrical and vaudeville business. Capital, \$500. Directors: Oliver J. Allenbaugh, Ruth MacTammany, and Clarence S. Weller, Hotel Empire, New York City.

Market Theater Company, Buffalo, N. Y.—Theatrical and motion pictures. Capital, \$3,000. Directors: Jacob Rosing, George Rosing, Casper Dort, Buffalo, N. Y.

Milton Film Company, Buffalo, N. Y.—To operate theaters for the exhibition of motion pictures. Capital, \$5,000. Directors: Walter E. Mullen, Jules H. Michel and Milton C. Guggenheimer, Buffalo, N. Y.

Noel Amusement Company, Queens County, N. Y.—Theatrical and motion pictures. Capital, \$1,000. Directors: Ida Posner, Sidney J. Loeb and Abner Werblin, 19 Cedar street, New York City.

International Slide and Film Advertising Company, New York City.—To manufacture motion picture films for advertising purposes. Capital, \$10,000. Directors: Abraham Hurwitz, Don Williams and Edward H. Hahn, 263 Ninth avenue, New York City. GEORGE W. HEARICK.

Mr. Walter Rosenberg, manager of the Savoy Theater on West Thirty-fourth Street is announcing that he is permitting all soldiers in uniform to enter the theater absolutely free of charge. This applies while the mobilization is going on. He is also extending this courtesy to the New Jersey militia at Sea Girt, for his theaters at Asbury Park and Long Branch.



DOUGLAS FAIRBANKS. Having the Time of His Life During the Filming of "The Half-Breed," a Coming Triangle Release.

NEW IN CORPORATIONS

Rosecourt Producing Company, New York City. To provide for the production of plays, operas and other stage attractions: capital, \$5,000. Directors: Morris Rose, Louis Haas, Samuel W. Rose, 828 Seventh Avenue, New York City.

The West Farms Amusement Corporation, New York City. To conduct a general theatrical, business, roof gardens and amusement parks: capital, \$1,500,000. Directors: Francis H. Deane, William Blavomere, Gilbert E. Millington, 157 West 47th Street, New York City.

S. L. W. Amusement Company, Brooklyn, N. Y. Theatrical, reality, and construction business: capital, \$5,000. Directors: Samuel Lowenfeld, Michael Willinsky, Michael Saks, 172 Forsyth Street, New York City.

Magnetograph, Inc., New York City. Theatrical and motion pictures and to manufacture apparatus for the prevention of fires in motion picture theaters: capital, \$200,000. Directors: Joseph I. Greenberg, Ernest A. Zema, M. Tischler, 165 Broadway, New York City.

The Aborn Princess Company, New York City. To produce and exploit theatrical and musical productions: capital, \$5,000. Directors: Milton Aborn, Sargent Aborn, Albert Weis, 1441 Broadway, New York City.

Times Square Theater Ticket Agency, New York City. To buy and sell tickets for all kinds of amusements, including sports and exhibitions of all kinds: capital, \$500. Directors: Leo Newman, Max Katz, and Philip Guryan, 548 Eighth Avenue. GEO. W. HERRICK.

ALBANY, N. Y. (Special).—Fifteen recently organized theatrical and motion picture enterprises filed certificates of incorporation with Secretary of State Francis M. Hugo this week. The list includes the Margaret Anglin Picture Corporation, of New York City, capitalized at \$750,000, and

PACIFIC COAST NEWS

By MABEL CONDON.

LOS ANGELES (Special).—A. Carlos, general representative of the Fox Film Company, in the few weeks filled with busy days that he has been in California, has effected big and many new plans for that company's furtherance of its work in California. Taking over the Dixon studio and planning to install new Fox companies therein, is the latest accomplishment of the energetic Mr. Carlos.

The Screamers, the sociable body which comprises as members motion picture publicity representatives, also those of the press, had an exclusive number of screeners as their guests, July first, at the club's first dancing-party, held at the Gamut Club in Los Angeles.

John Stepping, has signed with the Universal Company as director. Mr. Stepping is remembered in the industry for his several years' work with the Essanay Company, the Famous Players' and, for the last two years, with the American Film Company at Santa Barbara.

Roy Stewart, a heavy lead at the American Film studios for the last eighteen months, has affiliated with the Universal Company in the role of heavy lead in the new serial begun last week by Director Jacques Jaccard.

Billy Garwood, at home at Universal City, says he will be quite satisfied, now, to stay in California for the rest of his days. He hopes King Baggot will kindly take note of this statement and lose no time in following his example.

Edward Earle is another New Yorker for whom there is demand in the southern California film colony; but leaving Broadway, etc., seems to be a real obstacle to many screeners.

Don Meany, a well-known personality in the motion picture industry has taken Jack Barry, of New York Giants fame, as a partner in the way of providing publicity and business representation for motion picture people. The firm of Meany and Barry occupies handsome offices at 6411 Hollywood Boulevard, in Hollywood, and already the new firm has made its influence felt in the various West Coast studios. There is a big and promising outlook for the business endeavors of the Meany and Barry alliance.

William Pigott, for two years manager of the scenario department for the American Film Company at Santa Barbara, has resigned that position and will free-lance stories by himself and his wife, Dorothy Hochfort. Upon leaving the American Company, Mr. Pigott was presented with a gold-lined, enameled, silver cigarette-case engraved with the names of the donors, all members of the scenario department, and who are: C. B. "Pop" Hoadley, William Parker, Al Santell, Clifford Howard, Anthony Coldewey, Karl Coolidge, Arthur H. Gooden, William F. Hart, George Wight, Don W. Rayburn, John Wall and Nonnie Kenny. The gift and its presentation (made by Mr. Santell) came as a great and pleasing surprise to Mr. Pigott who was sincerely touched by this evidence of devotion on the part of his fellow-workers in the busy scenario department. There will be several enjoyable weeks of golf, for Mr. Pigott, before he plans to again settle down to routine work.

Carol Halloway, the pretty leading woman of the American Company's "Beauty" films, has removed her household effects from Santa Barbara to a bungalow in the studio district of Los Angeles.

Ben Wilson, his wife and son, are nicely situated in a Hollywood bungalow, and Mr. Wilson is fast learning his way about the big Universal City lot.

Director A. W. Rice and Albert Russell have taken a company of Universal players to Bear Lake for several weeks of picture-making.

Director J. P. McGowan, gave a housewarming at his new home, June 24, in Los Angeles, which is directly across from the Signal studios, and the evening's special guests were members of the daily and motion picture press and publicity representatives of other West Coast studios. It was an occasion of much fun and of congratulation on the part of the guests who expressed their approval of new homes for directors who initiated them with housewarming.

Harry Keenan, heavy lead in William Russell's company at the American Film studio, celebrated a new milestone in his life, July 2, with open house, from 12 noon, until 7 p. m., at his Santa Barbara home. The members of a girls' Owl Club at the studio, were drafted as chaperons and the more-than-one-hundred guests came from both Santa Barbara and Los Angeles. Mr. Keenan's invitation read, in part: "On July 2, the latch-string will be out and you are invited to come over and help spit the fire out, trample down the lawn and flowers and litter up the porches. In fact, make yourselves at home—or just drop in and say, 'Hello,' as the hours will permit." Harry Keenan is a well-liked member of the American studio staff and his birthday party was one of much enjoyment to the many who attended.

Oscar Apfel, during William Farnum's pneumonia illness, took advantage of the time thus afforded this always-busy director-general, and motored to San Diego in his new seven-passenger Packard. Mrs.

Apfel accompanied him and they remained in the Exposition city for several days.

Jackie Saunders, she of the blue eyes and blonde tresses, has created no less than fifty parts for the Balboa Company in the last eighteen months.

Director Chester Withey, who is directing De Wolf Hopper in a two-reel Triangle Comedy, recently used the star's home for a location, and forgot to remove the scarlet fever sign which was a part of the plot. The officers of the law came along and placed everybody under quarantine, and an appeal to the Board of Health was necessary before work on the picture could proceed.

Manager P. G. Lynch, General Manager for the American Film Company at Santa Barbara, was the first to extend the hand of welcome to dainty Rhea Mitchell, when she recently returned to the American Company to play opposite Richard Bennett.

Grace Cunard and Frances Ford have been shooting some interesting scenes in "Peg o' the Ring" at Catalina Island. Mr. Ford, who has been "grub-staking" a prospector on a fifty-fifty basis, has just received word that six claims, high in ore, have been filed.

Hershall Meyall, Anna Luther, Edward Cecil and George Walsh, of the Western Fox Company, have just completed a five-reel feature, probably to be called "The Beast."

Edward Sloman, the American director, has finished the five-reel psychological drama entitled "Her Fettered Soul," by William Parker, and which features Franklin Ritchie and Winnifred Greenwood.

Business Manager William S. Smith and Director Dave Smith, of the Western Vitagraph Company, marched in the Knight

ern Pacific Railroad Company, accompanied by Mrs. Sproule and a party of friends, spent three hours at Universal City recently, under the efficient guidance of Mr. G. Jonas, publicity chief.

"The Tiger Unchained" is the title of the fourth episode in "The Girl from Frisco" series, which is being made by Director James W. Horne, of the Western Kalem Company.

Director-General J. P. McGowan, of the Signal studio, acknowledges with pride "a new boss." His mother has arrived from the land of the Kangaroo, and is visiting with her son, for the first time in years, since she saw him sail from Australia with his regiment to take part in the Boer War.

With the Photo Dramatists

The writing of successful scenarios was one of the stepping stones to Chester Withey. He is now director of De Wolf Hopper.

Captain Leslie T. Peacocke, having finished "Kismet" for Otis Skinner at the studios of the California Company, will enjoy a well-earned holiday at Long Beach, accompanied by Mrs. Peacocke.

William Pigott has resigned from the American Film Company at Santa Barbara, and will free-lance for a time.

Oiga Printzlau, has been added to the scenario staff under C. Gardiner Sullivan of the Ince forces.

To insure the right kind of story for his star, Blanche Sweet, of the Lasky forces, James Young has offered to collaborate with any writer that "can deliver."

Mary H. O'Connor, of the Fine Arts Triangle studios has a large number of noted successes to her credit.

Henry Rucker, the latest sensation in Saturday Evening Post stories, has announced that they are available for screen purposes.

Harvey Gates, of the Universal forces, has prepared a list of the plays he has written, adapted, and prepared the continuity for, in the past year, and some of the bigger money-getters are included.



VICTOR MOORE AND BILLY JACOBS IN THE LATEST LASKY PRODUCTION, "THE CLOWN."

IN THE STUDIOS

ROBERT T. THOMAS, who has just completed his five-reel picture featuring Francis Nelson and E. K. Lincoln in "The Almighty Dollar," leaves the city for a two-week vacation in the Maine woods. On his return he will produce the serial picture for the Paragon Studio.

MAURICE TOURNEUR has returned from his two-week vacation in Maine where he sought absolute quiet for the purpose of preparing himself for his next picture, which is to be five reels and deals with a new angle of the social problem. Mr. Tourneur states his picture will contain a new and novel thought in the line of producing and will undoubtedly be the best he has made for the Paragon Studio. All details are practically completed for his ten-reel picture which promises to be of the extraordinary type and will be released as a special feature production.

FRANK GRIFFIN, one of Mack Sennett's assistants in the direction of comedies, at the Keystone studios, has rejoined his company in Los Angeles after an absence of a few weeks in New York City.

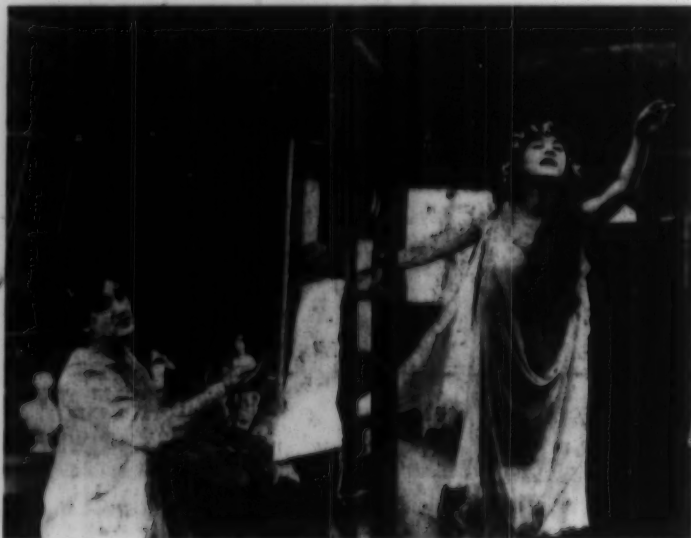
JOHN B. GALVEY, who has for some time been associated with the scenario department of the Keystone studio, has been appointed secretary and general manager to Hampton Del Bath, managing editor, and assistant manager of production at the big Sennett fun factory.

MISS DALE FULLER was somewhat seriously injured a few days ago while working in a flood scene out at the Keystone studio. Mack Sennett is producing a comedy which has to do with the scuttling of a ship. In one of the most strenuous scenes Miss Fuller fell and broke two ribs. She was taken to her home where she will probably remain in bed for a few weeks.

PERCY HELTON has just returned from Marshal's Peak, Pa., where he has been working several weeks in the filming of Jane Grey's next picture for the World Film Corporation. Percy complains that Director King had absolutely no regard for the players' feelings as in one big scene they were all compelled to stand beneath some water cans and get drenched so it would look as if they had been out in the rain. When they looked like drowned rats the cameraman was told to begin.

The educational role of the Russian motion picture is growing in importance. The conservative schoolmasters, who once proclaimed the moving pictures "a poison for young souls," are now employing the cinema for teaching purposes. In many Government schools a motion picture machine has been established. Scientific films and classical tragedies are presented to pupils.

You must read the August 5th issue of the Dramatic Mirror, with Mabel Condon's splendid presentation of Universal City, the fourth of the Mirror's Studio Series. Order from your newsdealer or direct, but read this issue.



SCENE FROM "A TRAITOR TO ART," AN ESSANAY RELEASE FOR JUNE 24.

Templar's parade and joined in a family reunion afterwards.

Ann Little, of the American Company, has returned from Santa Ynez where she played the leading role in "The Courting of Callippe Clew" under the direction of Frank Borzage.

William Garwood is taking the dual role of actor and director for a time at Universal City. The acting will gradually cease to be a part of his repertoire.

Edgar Keller, whose "Jean Croisset" in "God's Country and the Woman" stands out as one of the best bits in the play, has some very fine paintings on exhibition at Exposition Park, Los Angeles, and in the place of honor at the fair at San Diego. The wonderful scenery of the Bare Lake district has been utilized for some of the subjects.

Harry Pollard, of the Rollin Film Company, is buying an auto upon the installment plan, but in keeping with his "strictly cash" principles, he refuses to enjoy the machine until the last payment has been made. Once a day he goes to the garage and looks it over.

Director Edward Dillon, of the Triangle Fine Arts studios, is directing Fay Tincher and playing the leading comedy role in "Back to the Laundry."

William Farnum, who recovered from his recent attack of pneumonia, will commence work next week on "Through the Flames," by Henry Christeen Warnack, under the direction of Oscar Apfel.

Marie Doro, the Lasky Star, will shortly begin work on William Hurlbut's story, "The Big Sister," under the direction of William C. De Mille.

William Sproule, president of the South-

"BEYOND RECALL"

The Eighth Episode of the "Who's GUILTY?" Series Featuring Tom Moore and Anna Nilsson. Produced by the Arrow Film Corporation for Release by Pathe.

"Beyond Recall" is the most vital of this "Who's GUILTY?" pictures that we have yet seen, for it deals with one of the biggest questions that society has to consider, the execution of an innocent man. This question is so big that many would deem it impossible to treat it properly in a two-reel picture, but Pathe seems to have struck the keynote of effectiveness and realism by touching on only the big events. Of necessity the detailing must be minimized, but if anything this has tended to create a greater punch and more suspense. The story is that of a young man who is accused of the murder of the girl with whom he was in love. Circumstantial evidence brought about his conviction and execution. The man who could have established an alibi for him returned from South America too late to be of service. It was however, then proven that the girl had committed suicide. Thus a young man with every promise of success was taken in the prime of life to pay the penalty for a crime of which he was not guilty. Delay was a question of money and not justice, so his trial had to be rushed through as he was a poor man. We are left to decide "Who's GUILTY?" for this.

Both Anna Nilsson and Tom Moore are convincing and pleasing in the leading roles and they are given excellent support by the remainder of the cast. The picturization is good and the settings and photography are more than adequate.

FAMOUS PLAYERS—LASKY CORPORATION



announces

A NEW ERA IN MOTION PICTURES

This combination of the two greatest photoplay producing companies, the Famous Players Film Company, and the Jesse L. Lasky Feature Play Company, assures



A BIGGER AND BETTER PARAMOUNT PROGRAM

The new corporation's roster of stars includes the greatest aggregation of celebrated stage and screen favorites ever assembled in the history of the motion picture art—

MARY PICKFORD	GERALDINE FARRAR	MARGUERITE CLARK
PAULINE FREDERICK	MARIE DORO	BLANCHE SWEET
FANNIE WARD	HAZEL DAWN	LOU-TELLEGEN
WALLACE REID	MAE MURRAY	CLEO RIDGELEY
ANN PENNINGTON	OWEN MOORE	LOUISE HUFF
VICTOR MOORE	VALENTINE GRANT	FRANK LOSEE
THEODORE ROBERTS	WILLIAM COURTLEIGH, Jr.	THOMAS MEIGHAN
ANITA KING	DONALD BRIAN	SESSUE HAYAKAWA

~~~~~AND MANY OTHERS~~~~~

## FAMOUS PLAYERS—LASKY CORPORATION 485 FIFTH AVENUE NEW YORK CITY

ADOLPH ZUKOR, President    JESSE L. LASKY, Vice-President    SAMUEL GOLDFISH, Chairman of Board of Directors  
DANIEL FRÖHMAN and CECIL B. DeMILLE, Producing Managers

The above announcement of the merger of two of the four great producing companies, Famous Players, Lasky, Morosco and Pallas, which create the Paramount Program, guarantees to

## PARAMOUNT EXHIBITORS

- 1.—That the great producers who have made the names of "Famous Players" and "Lasky" criterions of the feature film will remain permanently on the Paramount Program under the most favorable conditions.
- 2.—That a new perfection of photoplay production will result from the union under one artistic management of these celebrated stars, and—
- 3.—TWENTY-THREE YEARS MORE OF PROSPERITY AND PRESTIGE

The  
Paramount Trade Mark

is the symbol  
of the highest  
and most  
consistent  
photoplay  
standard  
in the world



*Distributors of*  
Famous Players  
Lasky  
Morosco  
and  
Pallas  
*Productions*

## PARAMOUNT PICTURES CORPORATION 485 FIFTH AVENUE NEW YORK, N. Y.



# SANGER PICTURE

**EUGENE B. SANGER, President**

## TO THE EXHIBITORS OF THE

GENTLEMEN:

**Y**OU have been accustomed to read in the trade papers every week invented and forced advertisements relative to the plans of the Picture Industry, and at this moment you are being flooded from all sides with statements from Motion Picture Manufacturers to the effect that a new era is dawning in the moving picture world. You see expressions such as: "We must have a scenario department on NEW AND ORIGINAL LINES, BEST AUTHORS, REAL STARS, CO-OPERATION, SYSTEM, etc."

The purpose of this open letter to you is to set forth a few facts relating to these **TRUMPET CALLS** which will explain the status of the corporation indicated above, and to eliminate from your minds any idea that this organization is "just another new and inexperienced company entering the field."

I will have to use the personal pronoun a number of times, but as I am speaking from actual personal experiences I trust that I will not be accused of seeking just advertisement.

I am known to most of the prominent manufacturers. After my first experiences in producing pictures I received many offers to continue directing. I have persistently declined these offers for the obvious reasons that have brought about the so-called **UPHEAVAL** in the motion picture business.

I have been urging manufacturers for years to read the handwriting on the wall, and to eliminate the ignorance and lax methods that were keeping the Exhibitor and the Public from receiving the **BETTER PICTURES THAT COULD BE MADE**.

My one argument was to recognize the fact that the most important department of the photoplay business lay in the brains of **EXPERIENCED AUTHORS AND DRAMATISTS ALLIED WITH RECOGNIZED ACTORS**—and that grey matter was worth more than celluloid and pretentious plants filled with inefficient staffs. In other words, "the play's the thing." As this truth was written by an exceptional and immortal **AUTHOR AND DRAMATIST**, I was not wrong in my premise. This same argument to apply to all the other departments that are units in perfecting the completed reel. **SKILLED MEN AND WOMEN TO HOLD THE LEVERS THAT WOULD SET IN MOTION THE THOUGHTS THAT WOULD LEAD TO PERFECTION**.

I was ridiculed and brushed aside, told to "take the money and hush up." As I did not want to "take the money" under the conditions which my experience told me were all wrong, and recognizing that offers built on false ideas could only be temporary, at best—to be swept aside the moment the Exhibitors and Audiences opened their eyes to an intelligent study of the films—I feel, in view of the fact that fundamental truths are NOW trickling through the heads of "the powers that be," that I have paid for the right of speaking out and claiming the recognition that I am entitled to, viz: **ONE OF THE FEW MEN WHO HAS SINCERELY FOUGHT FOR YEARS TO PERPETUATE AND PLACE ON A FIRM AND ARTISTIC BASIS THE GREAT AND NEVER ENDING WORK OF TRYING TO ELUCIDATE AND PHOTOGRAPH—IMAGINATION**.

A number of manufacturers and directors who would not concede any of the points I have indicated are **NOW** blazoning these theories as **DISCOVERIES OF THEIR OWN**, while they are only fundamentals laid down for us all—years before many of us were born—by the master minds that have given us the best in Art.

Therefore: Now that leading Manufacturers of motion pictures are conceding and advertising at considerable cost the methods **THAT I HAVE PERSISTENTLY SUGGESTED, I OFFER THEM AS MY REFERENCES AND SPONSORS** as to the fitness and ability of the company I am representing to enter the moving picture field and give, with skilled associates, the best that human intelligence can work out.

There will always be differences of opinion on non-essentials, but where the fundamentals are correct and based on the records of the master minds from all avenues of thought, then human endeavor can do no more. Like meets Like. The imaginative author will be offering his thoughts to the human nature seeded more or less in the individuals who make up the audiences he would appeal to. The born writer or musician can only reach perfection by guiding his **Intuition** from a trained or educated foundation of his vocation. You cannot expect a per se tinsmith, who knows nothing of music and the handling of a violin to take up that instrument and fit in with the finished orchestra of the Metropolitan Opera House. This same rule applies to the writing of scenarios. And yet the moving picture manufacturers have been assuming that **ANYBODY COULD WRITE A STORY VIRILE AND IMAGINATIVE ENOUGH TO HOLD THINKING AUDIENCES**. And to prove it they have been offering, until recently, a price that is comparable with the ordinary stenographer's salary. **THINK IT OVER!** The best Authors and Actors in this country agree with me on these points I am indicating. Many of them look upon their entrance into moving pictures as "prostitution of their work," as one expressed it. This sudden offering of big figures to the authors will not alter the condition much. They are, of course, going to take the money, but with the firm belief that the business cannot last much longer because of the lack of understanding they receive from **UNSKILLED REPRESENTATIVES OF MANY CONCERNS**. There is now a mad scramble to picturize every well-known book or play without very deep consideration as to the fitness of many of the stories for picture purposes.

I wrote a pamphlet four years ago entitled: "Analyzing the Motion Picture," and it was republished in the New York Dramatic Mirror on March 11, 1914. I shall quote some excerpts from it to show that my judgment and foresight **Four Years ago** were correct in view of the fact that now in 1916 well known newspapers are saying the same things.

New York Dramatic Mirror (Sanger) 1914.

### The Scenario Department

Take the case of the story or theme which is the foundation of the whole plant devoted to the animated picture. The magazines, notwithstanding the fact that the best literary men and women in the world are submitting tales every day that must have originality of thought, construction, etc., find it necessary to offer bonuses and prizes for stories. The short story, if it is good, can find a ready market.

A picture organ stated not long ago that only two per cent. of the scenarios submitted were of value. And why? Has not the ridiculous price paid for photoplays something to do with this condition? The terms quoted by most of the picture people will not attract capable writers, even if they be unknown, because of the larger returns offered by the magazines. In consequence of this condition office boys, maids and others without perhaps any literary training whatsoever, are sending scenarios to the picture studios.

The editor of the scenario department of one of the big studios confessed to me that she had had only six weeks' experience in picking out stories. And yet this lady, a novice, was in a position to criticize and reject manuscripts of experienced writers who might be taking a "fing at the photoplay."

The New York Globe (About Town) 1916.

Their troubles are due wholly to their allowing their scenarios to be passed upon by \$20 a week girls or men. The story is the important thing, and it is important because they can get actors and directors and scenery and camera men. It takes brains to be a scenario chooser.



# PLAYS CORPORATION

AEOLIAN HALL  
33 WEST FORTY-SECOND STREET  
NEW YORK CITY

## MOVING PICTURE WORLD

### The New York Globe (Louis Sherwin) 1916.

Putting aside the humbug of talking about motion pictures Dramatic "Art," what earthly incentive have the authors to do decent work? They have been exploited, underpaid, flouted and often deliberately robbed by motion picture managers. The latter boast loudly of the enormous sums they spend on actors, properties, scenery, lighting effects, etc. An expenditure of \$1,000,000 on the production of a film is thought very little of in these days. But what percentage of that does the author receive? Not even 10. He thinks himself lucky if he gets \$1,500 for a scenario. A price above the average is \$100 a reel. A profit of \$50,000 net, mind you, on a film is not exceptional. But DOES THE AUTHOR GET HIS SHARE? ASK HIM.

### New York Dramatic Mirror (Sanger) 1914.

In the days of the "49 gold craze" everybody flocked to California: professor, laborer, doctor, clerk, office boy, etc., with no training for mining, but all expecting to pick up gold without any knowledge of mineralogy. The result was a chaotic mass of humanity digging madly everywhere on any chance suggestion as to location, some winning by sheer luck, others falling by the way-side and hindering with their tales those who were prepared to set about the work systematically and with some definite knowledge. This is about the same condition in the motion picture business to-day, notwithstanding the specious newspaper articles to the contrary.

These articles only dilate upon the wonders of animated photography, which we all know and appreciate, but nothing is said as to how "the men behind the guns" are conducting their plants. California, after the gold craze had steadied down, commenced to weed out the riff-raff and all those who did not strive for the common good and development. Not so with the motion picture manufacturers. They are still retaining to a great extent the old ideas and men, who—like the "forty-niners" tumbled into the field—now assert that they were the pioneers of the motion picture, and their ideas are the only ones to hold to.

Many of the manufacturers, being ignorant of the producing details of the business, which they should know the same as any trained merchant who familiarizes himself with all points of his business, are afraid to listen to anybody else, and content themselves with the fact that they are picking up the nuggets. These men are not to be condemned; they are to be censured for their lack of enterprise in not getting in closer touch with their business. Eighty per cent. of the American films will verify my statements.

### New York Dramatic Mirror (Sanger) 1914.

A business which is catering to the education, imagination and dramatic instinct of the whole country in the hands almost entirely of stage managers, a distinct type, deficient in initiative and artistic training.

There is a wide distinction between the stage director, or "producer," and the stage manager. It does not seem to be known to the motion picture merchant or the general public, so I will explain this difference. The director, or producer, retires and the stage manager merely follows the manuscript, rings up and down the curtain. The motion picture studios are filled with stage managers, not stage directors or producers. They are not CREATORS.

### Life (Metcalf) Oct. 14, 1915.

\* \* \* to sit down before their screens with competent authors and producers of stage plays and take counsel from these as to the things to be cut out which are more or less interesting photographically, but which interfere with dramatic action.

### New York Dramatic Mirror (Sanger) 1914.

A very prominent pioneer stage manager has been telling the manufacturer that there is a vast difference in acting as expressed in front of the camera, and that the trained legitimate actor cannot fill the requirements. In fact, actors per se are not wanted. Yes—there is a difference. The silent picture has revived in facial expression and gesture the art of pantomime. Who is most qualified to hang out his shingle and practice this art? The men and women who have learned to express repose, laughter, tears—gained from the playing of important parts, with years of experience back of them? Or the man or the woman who has, in the main, only been in the chorus with its set, limited and mechanical routine? The majority of picture players have had only this narrow training and many of the women are MEDIOCRE ARTISTS' MODELS, NOT ACTRESSES.

### Question?

**WHAT WOULD THE BIG COMPANIES DO TODAY IF IT WERE NOT FOR ACTORS OF PROMINENCE?**

### New York Dramatic Mirror (Sanger) 1914.

Of late years experienced actors have been able to secure important engagements, and there are also some real directors—who are the exceptions to what I am condemning in the stage managers—which is a hopeful sign that better methods are in store. But the vital point is this: The pioneer stage managers know that the moment they permit the real actor and the competent stage director to take hold of the production of motion pictures the exodus of mediocrity commences, and they are disparaging, and will continue to—the only methods that should prevail.

The day is not far off. The public has been accustomed to the operation of the camera, the newness has worn off, and they are demanding better stories and acting.

I found in regard to the staging of moving pictures that the closer I followed the methods of the regular stage the better results were obtainable. I was restricted as to space, it is true, but I prepared my work for the camera just as I had for the footlights. When I arrived at the completed point the responsibility from then on rested upon the shoulders of the camera and the developing plant, which are separate departments entirely and must have their experts with whom the stage director should co-operate, adapt and compromise.

If it is to be a matter purely of photography, then the picture people should not bother so much about the stories which require men and women to interpret them. The studios should be named portrait galleries—devoted to the taking of faces, and the mechanical movements of the body.

But where the story is so prominent, and the actor is required to express, it is pretty presumptuous, to say the least, to ask these two old professions, play-writing and acting, to join forces with photography and remain passive. They are entitled to the privilege of experimenting with the different methods that the master writers and actors of all periods have learned to be effective. No—these two mature vocations cannot be disposed of so peremptorily as if they were novices. There should be discussion and experiment on these points, not argument and finality—between which there is a wide distinction.

There are many references I could give on this subject relative to the change of front on the part of the manufacturers—all proving that this company I am representing is not entering the field "among those present," but with an organization composed of skilled men and women who are alive to the possibilities of the artistic worth of motion pictures and whose ideas are NOW being recognized as THE ONLY ONES to bring about the perfected reel—and I register the fact that I am not following in the trail of any of the so-called Master Motion Picture Directors—my theories have been proved correct and they are, after all, only the fundamentals that have been practiced by the trained men and women of the theater for years.

## - - CENSORSHIP - -

It is not generally known that during a chance conversation with one of the principal officers of a very prominent company, and whom I consider one of the ablest men in the business, that some remarks of mine relative to censorship brought forth from this gentleman the sudden request for me to go to the preliminary hearing of the Censorship Bill at Washington to speak to the Congressmen. I replied: "They are censoring the stories that are being presented, are they not?" "Yes," he said. "Well," I answered, "as you have had manufacturers, positive film, negative film, capital, etc., poured into the ears of the Congressmen, why not let a representative of those who make the photo-plays, namely, the Authors, Actors, Stage Directors, have a chance to give the Congressmen some facts they really ought to know?" This gentleman saw the advisability of my suggestion and rushed a telegram to Washington saying I was coming. This was the night before the last day of the hearing of the Bill.

When I arrived in Washington the next day I was told that a well-known criminal lawyer was to be the principal speaker of the night and that I was scheduled to follow him. The Sponsors of the Bill were there and seemed to look upon the whole picture business as a murder case and the argument presented in opposition by the distinguished attorney was consistent with this view. When the able counselor had finished his address, there was an aftermath of interpolated speeches on the camera, films, projecting rooms, developing plants, etc., etc. At this point the time allotted for the hearing of the Bill had been consumed and the representative who had been sent to speak for the REAL MAKERS OF THE PHOTO-PLAY, namely: the AUTHORS, ACTORS and STAGE DIRECTORS, was never heard. Since then the question of censorship has been taken up by many prominent authors.

But do not make a mountain of this mole-hill called CENSORSHIP. Let us all produce CLEAN AND EXPERT PICTURES and we need not bother about Censors any more than we heed a policeman in the street when we are observing the laws and going about our business as normal, healthy-minded people.

**EUGENE B. SANGER.**

**Note:** Applicants for production engagements will kindly refrain from calling at this office except by appointment.



# FEATURE FILMS OF THE WEEK

Blanche Sweet Has An Attractive Role in "The Lupe"—"The Conflict" With Lucille Lee Stuart—California Presents Beatriz Michelena in "The Woman Who Dared"

## "THE DUFE"

A Five-Part Drama Featuring Blanche Sweet. Produced by Lasky Company for Release on Paramount Programme July 2.

Ethel Hale ..... Blanche Sweet  
Mr. Strong ..... Ernest Joy  
Mrs. Strong ..... Veda McEvers  
Jimmy Regan ..... Thomas Meighan

Blanche Sweet presents an interesting study of the character of Ethel Hale, girlish heroine of "The Dupe," whose anxiety to win a possible lover's admiration leads her to annex certain greenbacks from another person's purse, in order that she may be properly garbed for a grand party. Despite this unethical proceeding Ethel not only secures the prospective lover but is saved from exposure and disgrace. There isn't any particular moral to be drawn from the story, but nobody is likely to wall over that fact.

Harking back a bit, it may be well to explain that Ethel at the beginning of things obtained a job as secretary to a wealthy young lady known as Mrs. Strong. The latter possessed a husband but was rather inclined to consider him a superfluous person, she having a decided penchant for the society of Jimmy Regan, a fascinating Lothario of the ultra smart set. But Regan resolved to abandon his Don Juan propensities as soon as he met Ethel, and to further complicate matters the neglected Mr. Strong cast admiring eyes upon his wife's new employee. Ethel returned the affection of the reformed Mr. Regan, but unfortunately yielded to temptation when an opportunity of abstracting money from Mrs. Strong's bag occurred while they were visiting a modiste. With these sadly acquired funds she purchased a dress which greatly enhanced her charms when exhibited at an entertainment given by Mrs. Strong to her friends. But the hostess grew suspicious and Ethel remorseful, and confession of the theft followed. Whereupon Mrs. Strong offered the hapless Ethel the alternative of helping her to get a divorce or going to jail. Naturally enough Ethel disliked the jail idea, and went to have dinner with the admiring husband in a private dining room at a sporty inn. Fate brought Regan upon the scene just before the dinner began. The ultimate result was that through the latter's exertions Mrs. Strong was checkmated, Ethel saved, and the announcement made in public that the young secretary was scheduled to become Mrs. Regan.

Under the creditable directing of Frank Reicher the picture is admirably screened and the action does not drag at any stage. There are some remarkably fine fox-hunting views in evidence, a number of handsome interiors, and the photography throughout is of a superior quality. The exterior of the Strong residence, showing the beautifully laid-out grounds, with winding walks and luxuriant shrubbery, is an exceedingly artistic bit of camera work. The close-ups are all effective, one, with the troubled features of the pretty heroine outlined in strong relief against a background of heavy foliage, being particularly striking.

Miss Sweet is winsome and appealing as Ethel Hale, and infuses so much pathos into the character as to win universal sympathy for her, even if Ethel did overstep financial conventions in her desire for radiant plumage. Veda McEvers enters thoroughly into the role of Mrs. Strong, in which she scores a distinct hit, and Ernest Joy, as the husband of the scheming matron, is equally convincing. Thomas Meighan's work as Ethel's gallant lover—who condones her fault and rescues her at the crucial moment, is in every way worthy of the brilliant reputation he has made for himself as a leading man, and the supporting cast is well up to the usual Lasky standard.

## "THE CONFLICT"

A Five-Part Original Drama by Edward J. Montague Featuring Lucille Lee Stewart. Produced by Vitaphone Under Direction of Ralph W. Ince. For Release on V. L. S. E. Programme July 3.

Madeline Rogers ..... Lucille Lee Stewart  
Paul Leicester ..... William Lytell, Jr.  
Jeannette Leicester ..... Jessie Miller  
Henry Mortimer ..... Huntley Gordon  
District Attorney Franklin ..... John Robertson

"The Conflict" is a strong melodramatic feature with an original turn to its plot in the fact that while a murder forms one of its principal incidents, the identity of the guilty one is not anticipated or hinted at until the latter part of the final reel. As a general thing it does not require the perspicacity of a Sherlock Holmes to pick out the real assassin in the tangled mazes of most modern screen thrillers, where one of the principal characters is made away with. He or she is usually marked with the brand of Cain in such unmistakable fashion that the merest tyro in solving film mysteries can point out the shedder of blood long before the law officers come to claim their own. Therefore, the present instance of belated concealment in the slaying line is something to be thankful for.

The opening views of an ice skating party are remarkably fine; the closeups extremely effective, the lighting faultless,

and where color schemes are evolved the tinting and staining could not be improved upon. In directing the piece Ralph Ince has lived up to his high reputation. The grouping is neatly handled and the sets of uniform excellence.

Her father's suicide leaves Madeline Rogers penniless. She becomes an actress and achieves great success in her chosen profession. Henry Mortimer, a prominent lawyer, wins her in marriage. Domestic life falls somewhat upon the taste of the former stage queen, and she relieves the monotony of existence by gambling and other extravagances, which results in a coldness between the married pair. Bitterly opposed to Madeline is a former girl friend, also in love with Mortimer, named Jeannette Leicester. Paul, brother of Jeannette, was engaged to Madeline, prior to her father's death and her consequent loss of fortune. Jeannette schemes to separate the Mortimers, and, with Paul's aid, triumphs. Madeline goes back to the stage. Paul, visiting Madeline's apartment, is assaulted and fatally injured. Mortimer, arriving on the scene unexpectedly, accuses himself of the crime, in order to shield Madeline, whom he believes committed the deed. He is arrested, but through the combined efforts of Madeline and a detective, aided by an ante mortem statement made by Paul in hospital, Jeannette is trapped and induced to confess that she killed her brother. The Mortimers are reunited, and all ends well.

Miss Stewart as Madeline, is at times scornful, occasionally coquettish or loving, and when the moment demands magnificently impressive in outbursts of royal rage.

he was filled with venom against a certain class of publishers, who were just then making life unpleasant for a number of literary hacks by paying small prices for their output and binding them with unfair contracts. The setting was mid-Victorian and conditions in the publishing field, may, or may not have been quite as bad as Mr. Ince outlined them.

At any rate, the story depicts the struggles of a young lady scribe who suffers at the hands of a particularly brutal publisher of fiction, the same being Mr. Meeson, head of a big firm. Having successfully cheated the heroine out of her profits on a "best-seller," Meeson starts on a voyage to Australia, unaware that on the same steamer the victim of his oppression is also a passenger. The steamer is lost at sea. Meeson, the girl in the case, and others escape in a boat, and reach an uninhabited island. There she soon expires, but before leaving this terrestrial sphere, has his last will and testament, disposing of his millions, tattooed on the heroine's back by one of the sailors, there being no paper, linen or any other material available for the purpose. In due course of time the girl gets back to England, where the courts decide that the will is perfectly legal. There is a thread of love interest running through the tale, which ends, of course, with the heroine and her best-beloved in possession of the Meeson wealth.

The film follows the story plot in most details, but in preparing it for the screen the producer has seen fit to accentuate its melodramatic absurdities in glaring colors. If a publisher of the Meeson film type ever existed he would surely have bitten



PAULINE FREDERICKS IN THE LATEST FAMOUS PLAYERS' RELEASE, "THE WORLD'S GREATEST SNARE."

She is the very ideal of withering diadain in the scene where she orders Jeannette from her dressing room in the theatre, and nothing could convey a sharper sense of acute irony than that in which she kneels mockingly to her husband and begs him to "forgive her transgressions!" The subtle sarcasm expressed in her attitude and cynical sneer is registered with immense effect, yet when later her affection for Mortimer asserts itself, her mobile features are so alight with the kindlier emotions that the transformation is simply marvelous. All of which is by way of saying that Lucille Lee Stewart is an actress whose extraordinary versatility and dramatic powers place her in the front rank of her profession.

Huntley Gordon plays the part of Mortimer with dignity and strength. Jessie Miller, gives a delicately shaded and impressive performance in the role of the designing Jeannette, and others in the cast afford the principals good support.

## "THE GRASP OF GREED"

A Five-part Drama Adapted From "Mr. Meeson's Will," a Novel by Rider Haggard, Featuring Louise Lovely and Produced by The Bluebird Company Under Direction of Joseph De Grasse For Release on Universal Programme July 17.

John Meeson ..... C. N. Hammond  
Eustace, his nephew ..... Jay Belasco  
Alice Gordon ..... Louise Lovely  
Lady Holmhurst ..... Gretchen Lederer  
Jimmy ..... Lon Chaney

"Mr. Meeson's Will," the well of inspiration from which this film draws sustenance, is recorded in literary circles as one of Mr. Haggard's early fiction pot-boilers. That it should have been dragged out of gracious oblivion and served up in all its crude rawness as a screen feature is not an achievement to rejoice over. The book belongs in the category of things best forgotten.

When the author perpetrated the novel

himself to death in the early stages of his career in a fit of savage grouches and greed. Edward Hyde of "Jekyll and Hyde" fame, was a worthy and amiable gentleman compared to this characterization, which is further enhanced by a make-up and exhibition of manners befitting a bloody-minded plate of the one-time Spanish Main. The result is a burlesque role that provokes laughter instead of the dramatic effect desired. Indeed the burlesque element enters so thoroughly into the major portion of the picture that it flashes forth in the most unexpected places, until one almost suspects the director of putting over a costly joke at the expense of his employers.

The only redeeming feature in the play is the leading lady's back, the exhibition of which during the tattooing process, and for the edification of the grave and learned legal gentleman, as well as the jury, is warranted to arouse enthusiasm among any crowd of screen patrons where the male sex predominates. It is almost too obvious to state that Miss Lovely's back is best described by reference to the lady's cognomen, but the truth must be told, and so the matter stands.

Miss Lovely does the best she could with an unsatisfactory role, and nobody will feel inclined to dispute either her charm or ability as an actress. But the film's faults neutralise the good effect of her earnest work, and none of the other characters is in any better case. The incidents are so loosely woven together that the action drags lamentably, and modern discrepancies are constantly conflicting with the date upon which the story is based. Also, the scene in which one steamer "stands by," while the other sinks, is so obviously "faked" in the latter case, that the photography would not deceive the veriest novice in the art of picture-making. Several of the marine scenes around the island where the castaways find refuge are well filmed, but it is impossible to class the feature as worthy of the Bluebird studios.

## "THE WOMAN WHO DARED"

An Eight-Part Drama Featuring Beatriz Michelena. Produced by the California Motion Picture Corporation for Release on State Rights Plan. Directed by George E. Middleton.

Princess Beatriz de Rohan ..... Beatriz Michelena  
Henri de Rohan ..... Clarence Arper  
Noel Brent ..... William Pike  
Duke Grozal ..... Andrew Robson  
Count d'Olli ..... Albert Morrison  
Minister Foreign Affairs ..... Captain Leslie Peacocke  
Police Chief ..... John Lord  
Monsieur Guyot ..... James Leslie

Taken from the plot of a C. and N. Williamson novel, "The Woman Who Dared" provides a succession of thrills and diplomatic intrigues calculated to please all lovers of international romance. Miss Michelena, in the role of the petted opera singer and princess who is the heroine of the drama, scores a pronounced hit by her brilliant acting, and receives good support by a well balanced and competent cast.

The story opens in Rome, where Princess Beatriz is appearing as Marguerite in "Faust," and incidentally reigns as the social belle of the hour. She becomes engaged to the Count d'Olli, an Italian diplomat. A treaty of great international importance has been signed by the Italian and Russian governments, and the document remains in the keeping of d'Olli. Beatriz's brother, Henri de Rohan, French Ambassador to Italy, is determined to obtain the treaty and forward it to Paris for examination by his government. He appeals to his sister's patriotism, and urges her to get possession of the treaty, promising that it will be restored before d'Olli misses it. Beatriz consents and accomplishes her task. Noel Brent, a young American, is in love with Beatriz and leaves Rome for Paris upon hearing the news of her engagement. Guyot, the messenger to whom Henri de Rohan entrusts the document for conveyance to Paris and safe return to Rome, is attacked and slain by a hireling of the Duke Grozal. The latter is anxious to get Beatriz in his power by securing possession of the treaty, and threatening to reveal her duplicity to her fiancé. But Brent appears unexpectedly on the scene when Guyot is killed, knocks the latter's assailant senseless, and is given the treaty by the dying man, with instructions to deliver it to Beatriz. From then on the play abounds in hairbreadth escapes, and plots and counterplots innumerable are in evidence. At the finish, Brent's unselfish sacrifice of himself to save Beatriz's good name results in the princess's dismissal of d'Olli and the winning of her hand by the loyal American lover.

That the film needs a little trimming to bring it into more compact form is evident, but this fault will probably be remedied before it is placed on public exhibition. The photography is of the highest grade, some remarkably handsome interiors being shown, and the tinting and lighting effects are artistically done. Mr. Middleton's direction of the production is a tribute to the latter's ability in that line, and the play, on the whole, merits a hearty reception by motion picture patrons.

## "THE SACRIFICE"

A Three-Part Original Drama by Gilson Willets. Produced by Selig Under the Direction of Frank Beal. Released on the General Film Program, June 26.

Harry Warrington ..... Harry De Vere  
Mrs. Warrington ..... Eugenie Besserer  
Th. Son ..... Harry McEster  
John Archer ..... Guy Oliver  
Hil. Daughter ..... Anna Luther

"The Sacrifice" with its simple appealing story of suffering at home from war, will wrench the heart of many a person, who now has a loved one at the front. Its very unpretentiousness and pathos brings right to the heart the full force of tragedy, that war brings to many a fire-side.

The story is that of a mother who loses her husband on the field of battle and years later her son enlists and goes to the front against her admonitions. The girl he loves volunteers as a nurse and treats him when he is badly wounded. He dies in her arms and she takes the sad news home to the mother. The story is touching as well as timely. Its continuity is good, the battle scenes are exceptionally well done, and the troops in all movements are well handled by the director. In the passage of the long period of years the director has taken great care that the make-ups and other details register the lapse of time clearly.

The cast handles itself with restraint and is thereby the more effective. Eugenie Besserer as the heart-broken mother is particularly appealing. She is accorded good support by Guy Oliver, Anna Luther and Harry McEster.

The staging is adequate and the photography is well up to the average.

Leah Baird, the Vitaphone star, was scared half to death when she encountered a garter snake in the grass on her way to the studio. The director rescued her. At first sight this looked like a unique sort of press tale. We thought it dealt with the utilization of a snake as a garter, which would have been rather out of the common run of things. But 'tis thus our best hopes are constantly being crushed.





JACKIE SAUNDERS

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### MUTUAL HOLDS ELECTION

Annual Election Causes Several Changes—  
Chicago to be Distributing Center

The annual meeting of the directorial board of the Mutual Film Corporation, held at New York headquarters June 27, resulted in the re-election of John R. Freuler as president. Crawford Livingston, former chairman of the executive board, was elected first vice-president; George W. Hall of Chicago, second vice-president; Samuel S. Hutchinson of Chicago, treasurer; and Samuel Field, general counsel, was re-elected secretary.

Mr. Freuler is chairman of the new executive board, the other members consisting of Mr. Hutchinson, J. C. Graham, present assistant to the president, and T. H. Cochrane. Establishment of executive offices for the corporation in Chicago was decided upon by the directors.

"Chicago is the logical center of our distribution," stated Mr. Freuler. "We can call meetings of our sixty-eight branch managers there with very little loss of time. I will maintain my New York office, and commute on the fast trains East and West as occasion demands. The New York office will attend principally to production, while the Chicago office will deal with the distribution problem. Business in the middle West has increased in such volume that Chicago offices are an absolute necessity. We will pursue a policy of all star production, engaging only the best artists in the country. Future prospects are bright. The period of restlessness which has troubled the film business for the past year is over, so far as Mutual is concerned."

### FLORENCE DESHON TO BE STARRED

Florence Deshon is rehearsing in the Frohman Amusement Corporation's film version of "Jaffrey," the popular novel by William J. Locke. Miss Deshon has spent the greater part of her professional career before the footlights, but made her screen debut in a Famous Players production, followed with a Fox Company engagement in the West Indies, and her present contract with the producers of "Jaffrey" is likely to keep her from the "legitimate" for an indefinite period.

### JUSTICE HUGHES IN PICTURES

A series of motion pictures of Justice Hughes, Republican candidate for President, will be shown by the Republican Campaign Committee during the electioneering struggle. Charles Compton, who has appeared in many of the Willard Mack plays, has been engaged to take the film. He is at present with Morton Stern, an experienced operator, obtaining family scenes at Tenafly, Justice Hughes' summer home. They will go to Washington in the near future, where the G.O.P. nominee will pose for the camera in the act of resigning from the Supreme Court.

### NEW TRIANGLE-FOX CONTRACT

SAN DIEGO, CAL. (Special).—Seena Owen and George Walsh, the former a Triangle star, and the latter leading man for the Fox Company were married here last Friday. The news may seem a trifle belated, but the principals of this romance in actual life kept their secret so well that it only became public property last week. The happy pair are at present residing with the bride's parents, but will begin housekeeping on their own account shortly in a Hollywood bungalow.

### ARBuckle RETURNS TO COAST

Roscoe Arbuckle and his company, who have been making pictures in the East, will return to Los Angeles during the coming week. Director General Mack Sennett, of the Keystone Company, sent Arbuckle and his associates to Fort Lee, N. J., some five months ago to make several pictures which required Eastern locations. This work has been completed and the company will return to the Los Angeles studio to begin on a new story under Mr. Sennett's personal direction.

### KATHLYN WILLIAMS RETURNS TO WORK

Kathlyn Williams, the Selig star has returned to the Coast after a month's visit in New York, her first vacation in seven years. Miss Williams will immediately begin work on a feature picture. Her work will hereafter be confined almost entirely to heavy dramatic roles in productions some of which will be fully as stupendous as "The Ne'er-Do-Well" and "The Spoilers," in which she was starred. Miss Williams was one of the first stars in the business and she is noted for her work with animals in the serial "The Adventures of Kathlyn" and other pictures. During the past year or two however, she has given up that kind of work. She has worked steadily since she entered the business more than seven years ago and she says that she enjoys her work so greatly that she has never felt the need of a vacation.

### MISS MCCOY'S NEW ROLE

The Gaumont Company has engaged Gertrude McCoy to appear in a forthcoming three act drama entitled "Gates of Divorce," to be scheduled for early release on the Mutual programme. Robert Burns, a member of New York's journalistic fraternity, is the author of the scenario, which was written for the purpose of starring Miss McCoy. A strong cast will be seen in support of the principal. With the completion of this picture the Gaumont Company will cease production at its Flushing studio until further notice.

### ALICE BRADY TO CONDUCT SCHOOL

During the Motion Picture Convention at Chicago, from July 12 to 18, Alice Brady, the World Film star, will conduct a school of photoplay acting there. She will deliver a course of lectures to applicants for screen positions, instructing them how to go about achieving their pet ambition, and giving them data of value to help them. Miss Brady will enact scenes daily from her most successful photoplays. No charge will be made, and film literature will be freely distributed as a further aid. A leading Chicago daily newspaper is interested in the enterprise.

### HORSLEY OBTAINS NEW PLAYERS

Myra Davis Dowling, Marguerite Foss, Lloyd Holton and Corine Bradford, are recent valuable additions to the Horsley-Mutual forces. Miss Dowling will support Margaret Gibson and William Clifford, co-starring in two-part Centaur features. Miss Foss will appear in the same company. Lloyd Holton and Corine Bradford will be members of Crane Wilbur's recently organized aggregation of players.

### LASKY SIGNS MILLER

Having finished his Plastique Comedies on the Paramount Programme, Ashley Miller will take up regular producing again, and has accepted an engagement tendered him by Jesse Lasky.

Mr. Miller will direct a feature put out by the Famous Players-Lasky Company, in which Ann Pennington will be starred. Further details of this production, which promises to be one of the most notable films ever screened, will be given out later. That Mr. Miller is a valuable acquisition to the Famous Lasky organization will be freely admitted by all experts in the picture producing line. His work in the past has firmly established his reputation as a director of rare skill and discernment, and the advent of the forthcoming production will be awaited with keen interest in screen circles.

### BRENNAN NOW DIRECTOR

Edward Brennan has gone to Kansas City where he will fill the position of director and general manager of the Keller and Eslick motion picture organization. Brennan has been appearing in leading roles with Metro films. During the first week of this month he will begin work on a production entitled "The Sunflower Princess."

### MIRROR STUDIO ACTIVE

A recently published statement in a local daily paper to the effect that the Mirror Films, Inc., studio had ceased production on account of an attachment obtained by Nat Goodwin against the company for salary due, is denied by the Mirror counsel, H. Randolph Guggenheimer. The latter's statement, in part, is as follows:

"It is true that Goodwin has sued the Mirror Films, Inc., for \$13,750, and did attach the property, but the attachment was immediately vacated by the court and a bond put up by the company. Work in the studio continued, and still continues, as usual."

### GIROUX SELLS STATE RIGHTS

Thomas Dixon's announcement to the effect that on account of the Mexican situation he would allow "The Fall of a Nation" to be shown at once in all sections of the country, has resulted in an extraordinary demand from all sides for territorial rights and booking privileges. Ed V. Giroux, general manager of the National Drama Corporation at 1480 Broadway, has disposed of several small groups of States, and applicants for larger territory are being considered.

### BAKER JOINS METRO

Metro Pictures Corporation has engaged George D. Baker, formerly of the Vitaphone forces. Mr. Baker will direct the next Metro production, in which Emmy Whelan will appear. Miss Whelan's last film appearance was in "Her Reckoning," a Metro-Rolfe feature.

### MAY HALT IMPORTS

LONDON (Special).—The proposal of the Russian Government to pass a law prohibiting the import of foreign film productions as a luxury is viewed with dismay by film men in the land of the Czar. The picture industry has suffered severely during the great economical crisis. Until recently Russia used to import positive stock from England and America, and negatives from



ORRIN JOHNSON.

Appearing in Lubin's "The Light at Dusk."

France. Now, owing to the difficulty of transport, the scarcity of these materials is a bad handicap to the film producing companies.

If the proposed prohibition of foreign productions goes into effect the Russian film trade will be in worse case than ever. The native companies are unable to satisfy the public without foreign assistance, and the outlook is decidedly gloomy.

### WILL SELL STATE RIGHTS

"How Britain Prepared" is to be exploited on a State rights basis. The mobilization of the National Guard and other signs of the times calling for preparation for possible war has created such interest in films dealing with this subject that the Patriot Film Corporation has decided to sell State rights in the British films, so that the utmost advantage may be taken of existing conditions. This will mean the abandonment of the original intention to exploit the production as a road show for exhibition only in the larger theaters.

The Vitaphone studio at present looks more like an armory than a place where peaceful pursuits are indulged in. The large grounds at times fairly swarms with khaki clad men equipped with rifles, pistols, swords, and other implements of war. Officers strut gravely about and privates respectfully salute them. One expects them to entrain for service at any moment, so effectively trained and drilled are they. However, few of them will see the front as they are merely fighting battles for the movies. These regiments are being used in the filming of Alice Joyce's starring vehicle, "The Battle Cry of War."

### CASTING A PHOTOPLAY

Interesting Observations on this Important Phase of Picture Production by Robert F. Thornby

"The selection of a cast for a feature play always gives me the 'horror,'" declares Robert F. Thornby of Paragon fame. "It is one of the greatest gambling chances in the work of picture production—the management of a film corporation little realizing how ticklish is the responsibility for the director."

"It is not so much the case with the two or three important supports for the lead; there are a number of thoroughly well-known actors and actresses whose work can always be depended upon. But for the lesser parts the director must be as keen a judge of character as a captain of industry in the choice of his helpers."

"This problem is caused by the need for absolute truth of 'type' in the people chosen for the work. On the stage the art of make-up and the weeks of rehearsal give a producer time to weed out the unworthy, while artists who may fall short of the visual requirements still are able to carry out their necessary characteristics with grease paint, wig and skillful delivery. On the screen, however, every line counts—the expression of an eye, the shape of the hands, as well as features, tell or fail to tell volumes."

"We must absolutely choose people who look the part, and in the rush of preliminaries we have but little time to decide. I have had many important scenes ruined by character people and even 'extra' who had some small but vital bit to do at a great moment in the play, who failed completely to understand the needs of the situation, and who in some instances seemed unable to understand plain language."

"Yet frequently I have discovered on the part of some slip of an inexperienced girl, some 'rube' or 'bum' called in at the last minute, a real dramatic ability who has helped the picture immensely, and started them on a successful career in the picture world. The dramatic agencies have developed a system of supplying film companies with people for the small parts on quick notice. This saves time, affords him a wide selection, and allows him to escape the embarrassing importunities of unemployed and frequently desperately broke artists who flock around the studios."

"The greatest difficulty in casting work is to avoid good-natured mistakes caused by the requests of friends to give this or that acquaintance a part, letters of introduction to artists who invariably take up valuable time at inopportune moments, and most important of all is the error of trying to give his own destitute friends parts in which his personal liking blinds his judgment in their ability to play certain parts. This seems hard-hearted, but in the long run the director alone is responsible for the success of his production. He spends many thousands of dollars in expensive sets, properties, film and salaries, and his principals look to him for perfect results; neither they, the exhibitors or the public, are interested in the financial troubles of his friends."

"This is one of the gravest stumbling blocks in the screening of the big picture, for it requires a genius for understanding the capabilities of people seen and studied with a few brief glances."

### 'BRITAIN PREPARED' IN RUSSIA

In the hall of the Parisiana Company in Moscow a special performance was given recently for the press and invited guests. On the screen were demonstrated the latest improvements in naval, military, and industrial technique achieved by England. Among the public present were all staff officers of the Russian Commander-in-Chief. The film will be shown in the portable cinemas at the front by the "Soldiers' Cinema Committee."

Another performance specially devoted to pictures from the English front took place in the Marinsky Theater in Moscow. The full proceeds were dedicated to the Invalids' Fund.

Paramount is having many attractive souvenirs prepared for their distribution at the Sixth Annual Convention of the Motion Picture Exhibitors' League of America, to be held in Chicago.

Paramount has struck a unique idea. It will film prominent American statesmen in attitudes characteristic to them while making an address.

A parade opened the Motion Picture Exhibitors' League of Pennsylvania, when that body held its convention on June 28. The Chamber of Commerce of Philadelphia attended, and among the motion picture stars present were: Muriel Ostrich, Rosemary Theby, and Harry Myers.

Two of the finest theaters in the South, the Parkway of Baltimore, and the Criterion of Atlanta, have adopted the V. L. S. E. system of open booking. The managers of these houses, which cater to exclusive clientele, have instituted this system as they have come to realize that all manufacturers do not always release good pictures.

All about Universal City, profusely illustrated with photographs taken for The Mirror, and facts gathered by Mabel Condon will be the fourth of The Mirror Studio Series. August 5th issue is the paper you should order.



## Vitagraph Blue Ribbon Features

"THE CONFLICT"—Five Parts, with Lucille Lee Stewart.  
 "THE SHOP GIRL"—Five Parts, with Edith Storey and Antonio Moreno.  
 "THE SUSPECT"—Six Parts, with Anita Stewart.  
 "THE LAW DECIDES"—Seven Parts, with Dorothy Kelly, Harry Morey and Donald Hall.  
 "GOD'S COUNTRY AND THE WOMAN"—Eight Parts, with Nell Shipman, George Holt and William Duncan.

## Selig Red Seal Plays

"THE PRINCE CHAP"—Five Parts, Bessie Eyton, Marshal Neilan, Mary Charleson and George Fawcett.  
 "THE VALIANTS OF VIRGINIA"—Five Parts, with Kathlyn Williams, Edith Johnson and Guy Oliver.  
 "INTO THE PRIMITIVE"—Five Parts, with Kathlyn Williams and Guy Oliver.  
 "AT PINEY RIDGE"—Five Parts, with Fritzi Brunette.  
 "THE CYCLE OF FATE"—Five Parts, with Bessie Eyton, Edith Johnson and Wheeler Oakman.

## Confidence

V-L-S-E believes in the superiority of its pictures.

*It proves this by permitting its exhibitors to select those which suit them best. Only features of high general average could stand such a test.*

Exhibitors believe in the superiority of V-L-S-E pictures.

*They have proven this by giving to V-L-S-E an avalanche of business without being forced by contracts or deposits to "stick" to it.*

The public believes in the superiority of V-L-S-E pictures.

*It has proven this by the "extra" support it gives exhibitors on "Big Four" nights.*

The exhibitor who believes that "confidence" is the greatest asset which any business organization can possess, would do well to give these facts the consideration which they deserve.

## Lubin Sovereign Plays

"THE LIGHT AT DUSK"—Five Parts, with Orrin Johnson.  
 "THOSE WHO TOIL"—Five Parts, with Nance O'Neil.  
 "LOVE'S TOLL"—Five Parts, with Rosetta Brice and Richard Buhler.  
 "THE FLAMES OF JOHANNIS"—Five Parts, with Nance O'Neil.  
 "DOLLARS AND THE WOMAN"—Six Parts, with Ethel Clayton and Tom Moore.

## Essanay Features

"ACCORDING TO THE CODE"—Five Parts, with Lewis S. Stone, Marguerite Clayton and E. H. Calvert.  
 "THAT SORT"—Five Parts, with Warda Howard and Ernest Maupain.  
 "SHERLOCK HOLMES"—Seven Parts, with William Gillette.  
 Burlesque on "CARMEN"—Four Parts, with Charlie Chaplin.  
 "THE HAVOC"—Five Parts, with Gladys Hanson.

# V. L. S. E. Inc.

## SHORT FILMS TO STAY

George K. Spoor, President of Essanay, Believes Short Films Foundation of the Industry

The motion picture industry was founded on short-reel photoplays, and on that foundation it still rests. The feature of more than three reels in length—the most gigantic development in the business—is here to stay, but it shall never completely obliterate the one, two and three reel pictures from which it sprang.

There is room for both in the proper proportion. I do not believe that all productions should be centered on features; neither do I believe that the feature should be abandoned entirely in favor of short-reel production. There always will be a demand for features, but the greater number of theaters will attain their utmost success with a varied program.

As every one knows the motion picture playhouse sprang into successful existence when the one-thousand-foot film was born. For some time the majority of playhouses exhibited but one reel, running sometimes as high as thirty or forty shows a day. Those were the halcyon days for the exhibitor who got in on the ground floor.

Expenses were small and the returns large. This was because the business was new and the novelty great. Then the public began to demand better pictures and the exhibitors went on increasing the number of reels, until three was called a feature. There began to appear more definite plots and something of artistry in the pictures.

But the picture business was still in the informal stage, the people never thought of going to a theater at a particular time. Then came the super features with their many reels that practically were an evening's entertainment. The country suddenly went feature mad. Everyone was turning out features regardless of whether they had facilities or strong stories. The picture playhouse began to lose its informality. The people began to count on a time when to go to the theaters. Naturally, no one wanted to begin in the middle of a big feature. Yet it was hard for the exhibitor to set a definite time for his show or for the public to keep track of the time. The time rapidly is coming when the fea-

ture and the short-reel plays are going to settle to a normal basis. Each has its place and each is going to occupy that place in the picture play world.

I believe that this will make both the feature and the variety programmes stronger than ever, because each will settle into its rightful field without encroaching upon the other.

Strong features, plays that are great enough to stand the prolonged length, will be more in demand, as the weaker features will be pushed out. The features that should normally be two and three reels, but which have been padded into a larger number, will be eliminated.

This does not mean a weakening of the two and three reels, for there are just as strong subjects that do not require the extreme length, are better for being concentrated into short subjects. These should be strengthened still more, and the best stars of photoplaydom used in them. The public should have just as good action and just as high a class of players to see in short plays as in features.

I believe there is a crying need for more variety programmes for the old informal come-and-go-as-you-please theater. I am firmly convinced that the public wants it for steady diet, with the occasional banquet thrown in.

This will work to the mutual advantage of all. It will aid the manufacturer of the strong and legitimate feature picture plays to realize an adequate return on his investment. It will permit the exhibitor of large features to profit more by a concentration of the field.

The manufacturer, again, will be able to profit on his shorter productions, and the exhibitor of the variety programme will get away from the onerous burden of running too many features, and will reap large rewards through establishing the informal playhouse with its continuously moving throngs.

Owen Moore, who who is now a member of the Famous Player forces, has a strong antipathy toward the screen fan who persists in bombarding his or her favorite star with letters. I've received tons of those fool notes," asserts Mr. Moore, "but never pay any attention to them. I don't even get time to write home to my mother more than a couple of times a year. If I tried to keep pace with my would-be correspondents I'd have to hire a brace of secretaries."

Another member of the Walthall family has entered the film business. Wallace Walthall has entered the employ of the V. L. S. E. Exchange in Atlanta, Ga. The announcement was made at a dinner recently tendered his well-known brother, Henry B. Walthall, by the Screen Club of Atlanta.

## Important to Advertisers

THE DRAMATIC MIRROR, dated July 15, will close the last advertising forms Monday, July 10, at 10 A. M. instead of 5 P. M., and all advertising copy must be in hand by that hour. This will apply only to the issue dated July 15th.



"Second and Third Days  
Better Than the First"

That's what all  
Exhibitors say about

**CHARLIE CHAPLIN'S**  
**"BURLESQUE ON CARMEN"**  
*"A Laugh in Every Foot"*

IDEAL AMUSEMENT COMPANY  
Columbia, South Carolina

V. L. S. E., Inc.,  
1600 Broadway, New York City.

Gentlemen:  
On our first day's showing we thought we played to capacity, but imagine our surprise upon the second day, of standing the people up from the opening of the show until the closing at night.  
We did one third more business the second day than we did the first.

Very truly yours,

(Signed) GEORGE C. WARNER, Gen'l Mgr.

RELEASED THROUGH

**VITAGRAPH LUBIN SELIG ESSANAY Inc.**

THE BIG FOUR



**Essanay**





*Selig*

## "THE PRIVATE BANKER"

A Selig Special, carrying a gripping story of the Italian quarter. Wheeler Oakman, Edith Johnson and a strong supporting cast present one of the best drawing cards ever released by Selig. Book through General Film service on Monday, July 17th.

### THE SELIG-TRIBUNE

*The World's Greatest News Film*

Released every Monday and Thursday, through General Film service, the Selig-Tribune carries all the world's news pictorial events including exclusive and startling Mexican war pictorials.

### "Shooting Up the Movies"

Another of the Tom Mix Western Comedies, filled with fun and daring action. Two reels of *real* mirth. Book through General Film on Saturday, July 22nd.

### "The Prince Chap"

Released as a Selig Red Seal Play on Monday, July 24th, through V.L.S.E., Inc. An all star cast including Mary Charleson, Marshall Neilan, Bessie Eyton and George Fawcett.

## THE SELIG POLYSCOPE CO.

58 East Washington St., Chicago, Ill.

## ROBERT T. THORNBLY

*Producer---World-Paragon Pictures*

Current Release—"HER MATERNAL RIGHT," with Kitty Gordon  
In Preparation—"THE ALMIGHTY DOLLAR," with Francis Nelson and E. K. Lincoln

*Formerly Producer of Keystone and Vitagraph Successes*

*The following represent a few of the artists who have transacted or are doing business through our offices:*

MAY ALLISON  
BESSIE BARRISCALE  
GRACE CUNARD  
MARGARITA FISCHER  
NEVA GERBER  
LOUISE GLAUM  
EDNA GOODRICH  
HELEN HOLMES  
JUANITA HANSEN  
OLLIE KIRKBY  
ANNA LITTLE

CLEO MADISON  
RHEA MITCHELL  
HELENE ROSSON  
MYRTLE STEDMAN  
NORMA TALMADGE  
SARAH TRUAX  
CARLYLE BLACKWELL  
CHARLES CLARY  
WILLIAM DESMOND  
COURTENAY FOOTE  
FRANCIS FORD  
WILLIAM GARWOOD

HOWARD HICKMAN  
KOLB AND DILL  
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WILFRED LUCAS  
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MONROE SALISBURY  
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New York Representative: ARTHUR S. KANE, 220 West 42d Street

*Charles M. Selig*

FEATURE DIRECTOR

## THE BIOSCOPE

THE ENGLISH TRADE JOURNAL OF THE MOVING PICTURE INDUSTRY

Annual Subscription (post free), 16s. (Dollars, 3.00)

65 Shaftesbury Avenue

LONDON, W.

## IN THE PICTURE STUDIOS

LEAH BAIRD, the Vitagraph star, is building a large and handsome dwelling at Manhattan Beach, L. I.

JOSEPH DE STEFANI AND HELEN KEERS are being starred in a series of five-reel pictures being produced by Joseph Byron Totten at his studios near Westerly, L. I.

FLORA MAC DONALD, the young star of "The Fall of a Nation" is in New York for a brief stay before returning to the Coast to resume picture work.

EMMETT CORRIGAN, supported by Holbrook Blinn, Montague Love, Dion Tithe-ridge and Ethel Clayton, has just completed a picture called "Husband and Wife" for the Peerless Company.

EDWARD SLOMAN is directing the production of an American feature picture called "Dust" in which Winnifred Greenwood and Franklin Ritchie are starred.

RICHARD BENNETT's first American picture will be "The Sable Curse." Rhea Mitchell will head the supporting cast.

JUANITA HANSEN and TOM CHATTERTON will be starred by the American in a series of five reel features on completion of the serial "The Secret of the Submarine." S. Sargent will continue to direct them.

RICHARD TRAVERS has returned to the Essanay studio to resume picture work after a remarkably successful vaudeville trip to more than ten weeks duration.

EUGENE O'BRIEN was unable to use any of his thirty modish suits in the filming of "The Return of Eve." His costume was furnished by nature in the form of squirrel and gopher skins.

E. H. CALVERT is attempting to organize a cavalry troop among the Essanay employees. Mr. Calvert saw service in the Philippines during the Spanish-American war. He hopes to see active service again in Mexico.

DIRECTOR WILLIAM H. DALY of the Selig Company will begin work upon "Out of the Mists," a story of the lives of artists, immediately upon the completion of "The Germ of Mystery."

CHARLES WEST, Vivian Reed, Eugenie Besserer, Sidney Smith, Al. W. Filson and Harry Lonsdale will be seen in Selig's, "In the House of the Chief," now in the course of production.

NORBERT LUSK, the photoplaywright who has been collaborating with C. N. and A. M. Williamson in Monte Carlo upon a serial play to be produced by the Amalgamated Photo Play Service, is due to arrive here in July.

BURTON GEORGE, who recently resigned from the Edison Company, is now hard at work in Universal City.

ALAN HALE, who has just completed an engagement with Famous Players where he assumed the role opposite Pauline Frederick

in "The Woman in the Case," has been secured by Edward Jose for an important part in his next production which will be released as usual on the Pathe program.

RUSSEL EDGAR SMITH has attached himself to the Thomas H. Ince staff and will write photoplays for Triangle in the future.

DIRECTOR WILLIAM NIGH of the Rolfe-Metro announces that he has secured the services of Mme. Ganna Walaka, the noted Polish singer of grand opera, to appear in the production in which Irene Fenwick will be featured.

WALLIS CLARK of the "Justice" company, leaves this week for Los Angeles where he will join the Universal Company, in the making of a feature, "Twenty Leagues Under the Sea," a story founded upon the book of Jules Verne.

HAROLD LOCKWOOD, Metro star, recently won a hydroplane race in the St. Lawrence River, from four other contestants.

Mrs. J. STUART BLACKTON gave a unique tea-party upon the premises of her summer residence at Oyster Bay, last week. The occasion was the filming of several scenes about the Blackton home for the Vitagraph production, "The Battle Cry of War."

BARON DE WITZ has returned to New York, where he will continue his work as free lance regisseur.

ALICE HOLLISTER, long known to the screen as the first of the screen sirens, has returned to New York, having concluded an engagement unique in motion picture annals. Miss Hollister for six consecutive years was starred by the Kalem Company, and is probably the only motion picture actress of prominence who has remained under one management for so long a time. She has appeared before the Kalem cameras in Egypt, Palestine, England, Scotland, Ireland, France and Germany, and was a member of the first American company sent abroad to make pictures.

WILLIAM C. MARSHALL, the photographer now with the Famous Players, whose excellent work in "The Evil Thereof" was commented upon has just completed filming "Under Cover," the latest five-reel picture in which *Harold Dawn* is the star.

A. S. LE VINO, of the Arrow Film Corporation played the lead in a scenario of his own construction. Miss Margaret Prussing, of Chicago, co-starred with him. The climax was a scene at a church last Thursday morning, and now Mr. and Mrs. Le VINO are traveling as the fade out disclosed them, on their honeymoon to happiness ever after, let us hope.

JAMES DONOVAN, general manager of the Atlas Film Corporation, has started the commuting business between New York and Detroit. Mr. Selig and Mr. Hutchinson had better watch out for their commuting laurels.



KATHLYN WILLIAMS.

The Charming Star of the Selig Company, Who Has Just Returned to Chicago from a Vacation Spent in New York.



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ANNA NILSSON AND TOM MOORE IN  
"A TRIAL OF SOULS."  
An Episode from the Pathe and Arrow  
"Who's Gilty" Series.

## GENERAL FILMS

"THE PSYCHIC PHENOMENON"

Produced by Kalem and Released Through  
General, July 7. Featuring Rose Mel-  
ville.

Sis Hopkins ..... Rose Melville  
Nobody Home, the butler ..... Henry Murdock  
Prof. Sparkplug ..... C. D. Peruchi  
Mr. Overwork ..... Richard Purdon  
Mrs. Overwork ..... Olive West  
Their Daughter ..... Mary Kennedy  
Jack, Overwork's Clerk ..... Arthur Albertson

The "Sis Hopkins" comedies are all agreeable; in fact we do not remember one that wasn't. In this, "The Psychic Phenomenon," Rose Melville is funnier than ever, depending entirely upon good clean stuff to get over.

Seeing a hypnotic performance, "Sis" determines to try her mesmerizing powers upon her household. One by one they succumb, and when the moment comes to awake them, "it can't be done." The victims are carried to the hypnotist, and even he fails to awaken them. It develops that "Sis's subjects" have taken sleeping powders, which fact accounts for their becoming easy victims. F. S. Jr.

## "THE WISHING RING"

A Single Reel Comedy Starring Rose Melville. Written by Frank Howard Clark and Produced by Kalem Company, Under Direction of Robert Ellis, for Release on General Film Programme July 14.

Sis Hopkins ..... Rose Melville  
Uncle Jerry ..... Richard Purdon  
Jeremiah Spinach ..... Henry Murdock  
Widow Simpson ..... Olive West  
Her Daughter ..... Francis Remoy  
The Village Blacksmith ..... C. D. Peruchi  
Detective Hemlock ..... Arthur Albertson

In this, one of the most lively of the celebrated "Sis Hopkins" series of comedies, Rose Melville is seen at her best. Sis visits her uncle in his village home, but pauses at the village smithy, where she makes the acquaintance of the young smith, who is smitten with her charms. He makes an iron ring for Sis's finger, telling her that it is a wishing ring, and she can make three wishes which will come true. Sis at once wishes for a soul-mate, and is immediately rewarded by the appearance of Jeremiah Spinach, a crook whom Detective Hemlock is pursuing. Jeremiah walks off with Sis, falls into the river, is pulled out by the smith, who throws him in again, and is rescued the second time by the sleuth, who shoots at him, but his quarry escapes to the woods. From then on, Sis, the smith, Jeremiah and the detective are mixed up in a wild whirl of events. Sis uses up her two last ring wishes, and Jeremiah responds by reappearing in unexpected places. At the finale Sis and the smith get the reward offered for the elusive Jeremiah.

The situations in the comedy are the very essence of mirth. Rose Melville is well supported by her assistant fun-makers, the photography is good throughout and the piece well directed by Robert Ellis. P.

## "TO SAVE THE ROAD"

An Episode of "The Hazards of Helen," Featuring Helen Gibson. Written by Homer Filandt and Produced by Kalem Company, Under Direction of James Davis, for Release on General Film Programme July 8.

Helen, the operator ..... Helen Gibson  
Senator Brown ..... G. A. Williams  
Superintendent ..... P. S. Pembroke

(1):

## AUTOMATIC JOE

at the RIALTO last week in "Flirting with Fate" (with Douglas Fairbanks)?

—The comedy honors of the film must go to George Beranger as "Automatic Joe", the hired assassin. Joe is "some" character actor and gets most all of the laughs that there are.—Fred Schader in "Variety."  
—Admirably impersonated by George Beranger; constitutes a large enough element in itself to carry the play.—Louis Reeves Harrison.

The  
"Most  
Versatile  
Face  
on  
the  
Screen"



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munications  
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Mirror  
1493 Broadway  
New York

Do You Remember:

(2): Austin Cameron, the Southern one of the two chums in

## GRIFFITH'S "BIRTH OF A NATION?"

- (3): The other man (His Father,) in "The Good Bad-man" (with Fairbanks)?  
(4): Crazy Ben, "The Bride of the Sea?"—The role of Crazy Ben is given a splendid interpretation by George Beranger.—Moving Picture World.  
(5): His characterization of a boy of twelve years in the earlier period of his part of the chum in "THE BIRTH OF A NATION?"  
(6): And in striking contrast, his impersonation of an old man without any perceivable trace of make-up, and the absolute disregard of crepe-hair, as he appeared in "The Healers," Griffith's "Home, Sweet Home," etc.  
(7): "Ambition," in "The Absentee," with Robert Edeson?—Forceful Personality.—Dramatic Mirror.  
Coming: (8): Jack Brace in "Lo, the Half-breed"; High-priest of Baal in

## GRIFFITH'S "MOTHER AND THE LAW"

Four years with D. W. GRIFFITH as Player and Director.

## GEORGE A. BERANGER

Business Manager and Personal Representative:  
WILLIAM A. SHEER, INC.  
130 West 46th Street

An ocean liner having on board United States Senator Brown is detained at quarantine and the passengers cannot land. The Senator's vote is necessary to save the railroad company from adverse legislation which would ruin it. The general manager succeeds in having the Senator taken off on a launch, and starts him on a special train for his destination. A conspiracy is at once set afoot to stop the Senator en route. Sheriff Sharkey is hired by wire to aid the conspirators, and promises to stop the train and arrest him for breaking quarantine. There follows an exciting series of adventures. Helen is seized in her office and locked in a room, but escapes and sets out in an auto to reach and warn the Senator on his train. The sheriff pursues the special on an engine. Through the performance of a dangerous exploit by the girl operator, when she succeeds in boarding and stopping the purloining engine, the schemes of the conspirators are spoiled and Senator Brown goes triumphantly on. The episode is fully as thrilling as those which preceded it and Miss Gibson makes her role tremendously interesting. The photography is excellent and the directing of the usual high standard with which Mr. Davis has made Kalem patrons familiar. P.

## "THE QUACK QUACKERS"

A Single-Reel Comedy, Featuring Ethel Tearo. Written by Samuel J. Taylor and Produced by Kalem Company, Under Direction of Harry Millarde, for Release on General Film Programme July 11.

Rose ..... Ethel Tearo  
Her Father ..... H. L. Davenport  
Uncle ..... Gus Leonard  
Tom ..... Victor Rottman  
The Manager ..... G. Hopkins

Piquant and pretty Ethel Tearo is particularly fascinating in this clever little comedy role, in which she appears as Rose, sometimes garbed as a demure young Quackress, and again as a damsel with stage aspirations. She is staying at a watering place with her gay old father. She attracts the attention of Tom, youthful friend of the manager of a theatrical company on the lookout for likely recruits. Tom reports to the manager, who comes to Rose's residence, intending to engage her. But a Quaker uncle of Rose's turns up, and it becomes necessary for daughter and father to assume the dress and manners of the religious sect. A variety of complications ensue, but at the finish, Tom, also disguised as a Quaker, induces the grave uncle to believe that it would be a good thing for him to marry Rose, and it is so ordered.

Ethel Tearo is given numerous opportunities to display her noted comedy gifts and works with a snap and vim that keeps the

## KING BAGGOT

A FACE AS WELL-KNOWN AS THAT OF  
THE MAN IN THE MOON

ADDRESS SCREEN CLUB

## EDMUND LAWRENCE

FEATURE PRODUCER

Current Release { "THE SCARLET WOMAN"  
With  
MME. PETROVA

Interest alive at all times. The cast is a competent one, and with the rapid action it contains, as well as clever acting, the picture is certain to win popularity. P.

## "BLACK MAGIC"

Final Episode of "The Social Pirates," Featuring Marin Sais and Ollie Kirkby. Produced by Kalem Company, Under Direction of James W. Horne, for Release on General Film Programme July 3.

Mona ..... Marin Sais  
Mary ..... Ollie Kirkby  
Rulu ..... Rupert Dell  
Carson ..... E. Forrest Taylor  
Grant ..... Ronald Bradbury  
Mrs. Wallace ..... Helen Selbie  
Her Husband ..... Frank Jonasson  
Detective ..... Edward Clisbee

In the fifteenth and final episode of "The Social Pirates," Mona and Mary wind up their career of adjusters of human wrongs by exposing and delivering into the clutches of the law a fake "mystic," who, disguised as a Hindoo and known as "Rulu," makes a practice of swindling the unwary. In the task the girls are assisted by their respective fiancés, with whom preceding adventures have made screen patrons familiar. In the closing episode Marin Sais and Ollie Kirkby live up to the sterling reputation as clever and resourceful actresses that they attained from the day the first adventure of the series was filmed. The photography is clear and distinct and remarkably good sets are in evidence. The supporting cast is all that could be desired, and "Black Magic" furnishes a most satisfactory finish for the exciting careers of the inimitable Mona and Mary. P.

## NILES WELCH

FEATURE LEADS

Pathé

Direction  
EDWARD JOSE

11th Month with GEO. KLEINE  
Crimmins and Gore

(DAN) (ROSA)  
Better on the Screen than they  
were on the Stage

## MATHILDE BARING

AT LIBERTY Care DRAMATIC MIRROR

WANTED: YOUNG LADIES WITH NERVE  
willing to operate aeroplanes in MOVIE  
WORK. Stage experience not essential but preferred; ability to think, act quickly, and play other parts required. Expenses advanced with exceptional salary contract. Add: THE O'CONNOR CORPORATION, 6309 S. Earleston, CHICAGO, ILL.



# DOUGLAS FAIRBANKS

IN

## "Flirting with Fate"

Again Triangle exhibitors are offered the opportunity of presenting to their patrons that irresistible star, Douglas Fairbanks. For the week of July 9th he will appear in "Flirting with Fate," a picture in which he repeats the success attained in his previous TRIANGLE PLAYS—"The Habit of Happiness," "His Picture in the Papers," and "Reggie Mixes In."

When this picture was shown at the Rialto Theatre in New York recently New York critics declared it to be one of the best pictures in which Fairbanks had ever appeared.

The popularity of Fairbanks is unquestioned. Many exhibitors have proved that the prominent display of Fairbanks' name will do more to increase box office receipts than any other one thing.

Pictures in which Douglas Fairbanks appears are released only by the TRIANGLE FILM CORPORATION. If you are an exhibitor and are not running TRIANGLE PLAYS why not use the attached coupon for information.

## TRIANGLE FILM CORPORATION

1459 Broadway  
New York City

Triangle  
Film Corp.  
New York

Gentlemen:  
I am an exhibitor  
and am interested  
in the presentation  
of TRIANGLE PLAYS.  
Please send me your  
Triangle Weekly and  
other information.

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Capacity.....

## WILLIAM CHRISTY CABANNE

Producer of

## FINE ART TRIANGLE FILMS

### CURRENT RELEASES

"The Absentee," featuring Robert Edson  
"The Failure," featuring John Emerson  
"The Lamb," starring Douglas Fairbanks  
"Daphne and the Pirate," starring Lillian Gish  
"The Martyrs of the Alamo," all star cast  
"Double Trouble," starring Douglas Fairbanks  
"Sold for Marriage," starring Lillian Gish  
"The Bouncer," starring Douglas Fairbanks

FINE ARTS STUDIO - - LOS ANGELES, CALIF.

## BURTON KING

PRODUCER OF

EDMUND BREESE in THE SPELL OF THE YUKON

MME. PETROVA in THE ETERNAL QUESTION

In Preparation—JANE GREY and FRANK MILLS in THE FLOWER OF FAITH

## ADELE LANE EDWARD JOSE

Now Producing

### "THE IRON CLAW"

Address care DRAMATIC MIRROR.

Pathé Release.

## FEATURES ON THE MARKET

| DATE    | PRODUCER | PLAY                      | STARS                                   |
|---------|----------|---------------------------|-----------------------------------------|
| June 22 | Famous   | Susie Snowflake           | Ann Pennington                          |
| June 26 | Famous   | The World's Great Snare   | Pauline Frederick                       |
| June 29 | Pallas   | The American Beauty       | Myrtle Stedman                          |
| July 3  | Lasky    | The Duke                  | Blanche Sweet                           |
| July 6  | Famous   | The Smugglers             | Donald Brian                            |
| July 10 | Lasky    | The Selfish Woman         | Wallace Reid and Cleo Ridgely           |
| July 13 | Pallas   | Davy Crockett             | As done by Frank Mayo and Dustin Farnum |
| July 17 | Lasky    | The Dream Girl            | Mae Murray                              |
| July 20 | Famous   | Under Cover               | Hazel Dawn and Owen Moore               |
| July 24 | Morocco  | An International Marriage | Rita Jolivet                            |
| July 27 | Famous   | Little Lady Eileen        | Marguerite Clark                        |
| July 31 | Famous   | Hilda of Holland          | Mary Pickford                           |

### V-L-S-E. INC.

|         |           |                              |                                                                                                              |
|---------|-----------|------------------------------|--------------------------------------------------------------------------------------------------------------|
| June 19 | Vitagraph | The Man Behind the Curtain   | Lillian Walker and Evert Overton                                                                             |
| June 19 | Vitagraph | Kernel Nutt Flirts with Wife | Frank Daniels                                                                                                |
| June 26 | Selig     | The Valiants of Virginia     | Kathlyn Williams, Arthur Shirley, Edith Johnson, Al. W. Filson, Guy Oliver, Billy Jacobs, and Harry Lowndale |
| June 26 | Vitagraph | The Shop Girl                | Edith Storey and Antonio Moreno                                                                              |
| June 26 | Vitagraph | Kernel Nutt in Mexico        | Frank Daniels                                                                                                |
| July 3  | Lubin     | The Light at Dusk            | Orrin Johnson                                                                                                |
| July 3  | Vitagraph | The Conflict                 | Lucille Lee Stewart                                                                                          |
| July 10 | Essanay   | According to the Code        | Lewis S. Stone, Marguerite Clayton, E. H. Calvert, and Sydney Ainsworth                                      |
| July 10 | Vitagraph | Fathers of Men               | Robert Edson and Naomi Childers                                                                              |
| July 17 | Vitagraph | Tarantula                    | Edith Storey and Antonio Moreno                                                                              |
| July 24 | Selig     | The Prince Chap              | Bessie Eyton, Mary Charleston, George Fawcett, and Marshall Neilan                                           |
| July 24 | Vitagraph | The Daring of Diana          | Anita Stewart                                                                                                |
| July 31 | Vitagraph | Heater of the Mountain       | Lillian Walker and Evert Overton                                                                             |
| July 31 | Lubin     | The Light at Dusk            | Orrin Johnson                                                                                                |

### EQUITABLE RELEASES.

|         |       |                      |                                  |
|---------|-------|----------------------|----------------------------------|
| June 19 | World | La Boheme            | Alice Brady                      |
| June 26 | World | What Happened at 227 | Frances Nelson and Arthur Ashley |
| July 3  | World | The Crucial Test     | Kitty Gordon                     |
| July 10 | World | The Story of Susan   | Clara Kimball Young              |
| July 17 | World | Friday the 13th      | Robert Warwick                   |
| July 24 | World | The Weakness of Man  | Holbrook Bliss                   |
| July 31 | World | The Velvet Paw       | House Peters and Gail Kane       |

### PATHE "GOLD BOOSTER" FEATURES.

|      |                                 |                                                         |
|------|---------------------------------|---------------------------------------------------------|
| June | The Beloved Vagabond. (Colored) | Edwin Arden, Kathryn Brown Decker                       |
| June | The Light That Failed           | Robert Edson and Joan Collins                           |
| June | Madame X                        | Florence Reed and Paula Marinoff                        |
| June | Hazel Kirks                     | Dorothy Donnelly                                        |
| June | The Precious Packet             | Pearl White                                             |
| June | The Shrine of Happiness         | Ralph Kellard and Lois Meredith                         |
| June | Big Jim Garrity                 | Jackie Saunders                                         |
| June | The Woman's Law                 | Robert Edson and Eleanor Woodruff                       |
| June | Little Mary Sunshine            | Florence Reed and Duncan McRae                          |
| June | The King's Game                 | Dady Helen and Marie Osburn                             |
| June | The Girl With the Green Eyes    | Pearl White, George Probert and Sheldon Lewis           |
| June | Excuse Me                       | Katherine Kaelred and Julian L'Estrange                 |
| June | The Lone Trail                  | George F. Marion, Geraldine O'Brien, a Vivian Blackburn |
| June | A Matrimonial Martyr            | Fred Paul and Agnes Glynne                              |
| June |                                 | Ruth Roland                                             |

### TRIANGLE FILM CORPORATION.

|         |                                         |                    |
|---------|-----------------------------------------|--------------------|
| June 25 | (Fine Arts) A Wild Girl of the Sierras. | Mae Marsh.         |
| June 25 | (Ince) The Apostle of Vengeance.        | William S. Hart.   |
| July 2  | (Fine Arts) Casey at the Bat.           | De Wolf Hopper.    |
| July 2  | (Ince) The Phantom.                     | Frank Keenan.      |
| July 9  | (Fine Arts) Flirting With Fate.         | Douglas Fairbanks. |
| July 9  | (Ince) The Deserter.                    | Charles Ray.       |

### METRO PICTURES CORPORATION.

|         |                              |                                       |
|---------|------------------------------|---------------------------------------|
| June 5  | Dorian's Divorce.            | Lionel Barrymore and Grace Valentine. |
| June 12 | The Masked Rider.            | Harold Lockwood and May Allison.      |
| June 19 | The Flower of No Man's Land. | Viola Dana.                           |

### BLUEBIRD PHOTOPLAYS, INC. RELEASES.

|         |                          |                     |
|---------|--------------------------|---------------------|
| June 19 | The Three Godfathers.    | All-Star Cast.      |
| June 26 | Shoes.                   | Mary McDonald.      |
| July 3  | Broken Fetters.          | Violet Mercereau.   |
| July 10 | The Love Girl.           | Ella Hall.          |
| July 17 | The Grasp of Greed.      | Louise Lovely.      |
| July 24 | The Silent Battle.       | J. Warren Kerrigan. |
| July 31 | The Secret of the Swamp. | Myrtle Gonzalez.    |

### PATHE EXCHANGE.

Week of July 10.

|                          |         |                                   |     |
|--------------------------|---------|-----------------------------------|-----|
| The Iron Claw.           | No. 20. | The Triumph of the Laughing Mask. | Dr. |
| Who's Guilty?            | No. 10. | A Trial of Souls.                 | Dr. |
| Luke Rides Roughshod.    | Com.    |                                   |     |
| The Hang Min Gold Mines. | Indust. |                                   |     |
| Some Ports in Catalonia. | Scenic. |                                   |     |
| (Pathe) News No. 56.     | Top.    |                                   |     |
| (Pathe) News No. 57.     | Top.    |                                   |     |

### GENERAL FILM RELEASES

Monday, July 10.

|                                  |                    |
|----------------------------------|--------------------|
| (Bio. Release) The Squaw's Love. | Dr.                |
| (Lubin) Otto the Sleuth.         | Com.               |
| (Selig) A Milk White Flag.       | 3 R. Com.          |
| (Selig) Selig-Tribune.           | No. 55, 1916. Top. |
| (Vit.) Wrong Beds.               | Com.               |

Tuesday, July 11.

|                                     |          |
|-------------------------------------|----------|
| (Ess. Release) The Private Officer. | 2 R. Dr. |
| (Lubin) The Half-Wit.               | 2 R. Dr. |

Wednesday, July 12.

|                                                                                       |          |
|---------------------------------------------------------------------------------------|----------|
| (Bio. Release) Men and Woman.                                                         | 3 R. Dr. |
| (Ess.) The Fable of "The Small Town Favorite Who Was Ruined by Too Much Competition." | Com.     |
| (Kalem) The Quack Quakers.                                                            | Com.     |
| (Vim Feature Comedy) A Spring Cleaning.                                               | Com.     |

Thursday, July 13.

|                        |                    |
|------------------------|--------------------|
| (Lubin) Expiation.     | 3 R. Dr.           |
| (Selig) Selig-Tribune. | No. 55, 1916. Top. |
| (Vim) Spaghetti.       | Com.               |

Friday, July 14.

|                                        |          |
|----------------------------------------|----------|
| (Kalem) The Wishing Ring.              | Com.     |
| (Knickerbocker Star Feature) The Duke. | 3 R. Dr. |
| (Vit.) The Great Safe Tangle.          | Com.     |
| (Vita.) The Man From Egypt.            | Com.     |

Saturday, July 15.

|                                             |                                 |
|---------------------------------------------|---------------------------------|
| (Ess.) The Secrets of the Night.            | 3 R. Dr.                        |
| (Kalem) "Hazards of Helen" Railroad Series. | Dr.                             |
| (Lubin) Hang On, Cowboy.                    | Com.                            |
| (Selig) Legal Advice.                       | Com.                            |
| (Vita.) Waters of Lethe.                    | 3 R. Dr. Broadway Star Feature. |

### UNIVERSAL FILM RELEASES

Sunday, July 9.

|                                     |          |
|-------------------------------------|----------|
| (L-KO) Getting the Goods On Gertie. | Com.     |
| (Rex) A Dead Yesterday.             | 3 R. Dr. |

Monday, July 10.

|                                                            |                          |
|------------------------------------------------------------|--------------------------|
| (Nestor) Henry's Little Kid.                               | Com.                     |
| (Red Feather Photo.) The Heart of a Child.                 | 3 R. Dr.                 |
| (Univ. Special Feature) The Adventures of Peg of the Ring. | "The Stampede." 2 R. Dr. |

Tuesday, July 11.

|                                  |               |
|----------------------------------|---------------|
| (Gold Seal) Nature Incorporated. | 2 R. Com. Dr. |
|----------------------------------|---------------|

|                                   |                  |
|-----------------------------------|------------------|
| (Imp) A Stranger in His Own Home. | Com.             |
| (Rex) War Ridden Mexico.          | Special Release. |

Wednesday, July 12.

|                                    |           |
|------------------------------------|-----------|
| (Animated Weekly) Top.             |           |
| (L-KO) Ignatz's Ice Injury.        | 2 R. Com. |
| (Victor) A Conflicting Conscience. | Dr.       |

Thursday, July 13.

|                                    |              |
|------------------------------------|--------------|
| (Big U) The Three Brave Hunters.   | Com.         |
| (Lacumbe) No. 16 Martin St.        | 2 R. Dr.     |
| (Powers) Sammy Johnson Gets a Job. | Com.         |
| Cartoon.                           |              |
| (Powers) Mexican National History. | Ditmars Edu. |

Friday, July 14.

|                              |          |
|------------------------------|----------|
| (Imp) The Little Gray Mouse. | 2 R. Dr. |
| (Victor) Little Boy Blue.    | Dr.      |

Saturday, July 15.

|                                   |          |
|-----------------------------------|----------|
| (Bison) The Human Pendulum.       | 3 R. Dr. |
| (Joker) The Harlem Scarem Deacon. | Com.     |

### MUTUAL FILM RELEASES

Sunday, July 9.

|                                |                       |
|--------------------------------|-----------------------|
| (Beauty) The Gink Lands Again. | Com.                  |
| (Gaumont) Real Life.           | Mutual Film Magazine. |
| (Vogue) Hired and Fired.       | Com.                  |

Monday, July 10.

|                                      |                |
|--------------------------------------|----------------|
| (American) Love's Bitter Strength.   | 2 R. Dr.       |
| (Mutual Masterpicture De Luxe) Dust. | Amer. 3 R. Dr. |

Tuesday, July 11.

|                       |      |
|-----------------------|------|
| (Vogue) Stung by Gum. | Com. |
|-----------------------|------|

Wednesday, July 12.

|                                |                                  |
|--------------------------------|----------------------------------|
| (Beauty) Two Slips and a Miss. | Com.                             |
| (Gaumont) See America First.   | "Glacier National Park." Scenic. |
| Cartoon.                       |                                  |
| (Mutual Weekly) No. 80.        | Top.                             |

Thursday, July 13.

|                               |          |
|-------------------------------|----------|
| (Amer.) Quicksands of Deceit. | 3 R. Dr. |
|-------------------------------|----------|

Friday, July 14.

|                                     |          |
|-------------------------------------|----------|
| (Cub) The Hero of the E. Z. Ranch.  | Com.     |
| (Mustang) The Good For Nothing Kid. | 2 R. Dr. |

Saturday, July 15.

|                            |          |
|----------------------------|----------|
| (Centaur) The Fool's Game. | 2 R. Dr. |
|----------------------------|----------|



## PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

One of these days the film manufacturers are going to become fatigued and they'll say "Go elsewhere with your wares!" This opening statement has been inspired by a little occurrence in a certain New York office of a film magnate. This manufacturer held in his hand a publication which specialized somewhat in motion picture items. "See here," said the manufacturer in question, "I have marked some notices in this paper. Here you see a leading editorial written by a scenario writer of whom I have never heard before, he says the army of photoplay writers should rise in their might and tell the film manufacturers how to conduct their business. Look here! Another long story from another scribbler, unknown to me—who complains that manufacturers do not realize the importance of the scenario writers and that everyone is recognized but the writer. Another item marked, you see, states that the scenario writer is made the 'goat' for everything in motion pictures, that it is the writer who 'must bear the brunt,' etc. Now I have probably had dealings with most of the successful writers in the business and I have done my share in developing new writers of talent. These men and women do not write long screeds to the press complaining about anything and everything, they are busily engaged writing scenarios and trying to sell them.

### Listen to This—

"I want to say," continued this manufacturer, "that I for one am becoming tired of reading nothing in the publications but sage advice from some unknown writer and a continual procession of complaints about ill-treatment, poor prices, threats, etc. Here is a bit of information that may startle some of these agitators: So far as this company is concerned we can get along famously without the services of any of these scenario writers. What is more, we will get along without them and other manufacturers will also refuse to read any motion picture script whatsoever, if this rot that is filling many of the journals does not cease. At first it was tiresome, now it is annoying. My company has in our vaults sufficient plots, book rights, rights to short fiction, etc., to last us for years. The statement that the manufacturers are complaining of a scarcity of plots is amusing; the threats of some writers are amusing; but the pages and pages devoted to long-winded complaints from scenario writers does the honest film manufacturer an injustice, keeps in mind the impression of many that every business man is either a thief or a tyrant and that time has about arrived when this drivel should cease. With the movie literary market absolutely closed to the rank and file there will be another tune played."

### Some Comments—

The above assertions are put down just as received and clearly show the state of mind of a very prominent film manufacturer. It is a sad fact that seemingly everyone having the least inkling of the film game rushes into print with his or her observations on the art of writing photoplays. Perhaps the reason is that almost everyone has tried the game and not everyone has succeeded. Many disgruntled, because checks have not poured in, or disappointed because a 'masterpiece' was rejected, take their pens in hand and indite long articles on the art of writing and invariably take a dig at the manufacturer. And then again certain Press Agents spying out an opportunity to get their employers' names into print, add to the deluge of scenario lore and thus add fuel to the flames. More discretion should be used by certain editors in accepting this scenario stuff for much of it is plain bunk!

### Nellian's Ideas—

Marshal Nellian gave a chat the other day on the subject of writing scripts. Perhaps everyone is not aware of the fact that Nellian is not only a famous movie Director and Actor but is also a clever script writer. He wrote a number of the primary "Ham and Bud" comedies released by Kalem, and one of his latest feature pictures "The Cycle

of Fate" was released through V. L. S. E. by the Selig Company. "There is a great deal in knowing whom to write for," said Nellian. "A thorough acquaintance with the characteristics of the various film stars and their exploitation; the needs of the film manufacturers; the likes and dislikes of various Editors and Producers is invaluable to the man or woman who would live by writing movie plots. This education can only be acquired after years of experience in the game, affiliation with numerous concerns, personal acquaintanceship with the movie stars, etc. One movie star is at her best in a certain type of drama while another shines in a particular sort of slapstick comedy. It is this information that aids the writer in selecting the appropriate ideas, and clothing those ideas in environment suitable to a certain star, brand of film and director. I write my scripts out in longhand first and later have them typed. Before I start on a comedy or drama I know just where I shall market it. Were I not engaged actively in motion picture directing and acting I could keep constantly busy writing motion picture scenarios. Not a day passes but I receive requests from one or more manufacturers asking for stories along certain lines for certain types. Of course, they know by experience that my work is satisfactory. An idea is a precious thing. It should never be cast aside neither should it be neglected. If an idea pops into one's brain it should be captured and noted down in a little book for future use. Ideas are the principal stock in trade. There will be many opportunities for the free-lance writers to succeed providing they will observe the rules of the game and not join the ranks of disgruntled scribes who have accomplished nothing and do not wish others to reach success."

### "Hard-Pressed?"

One statement of the film manufacturer quoted in the leading paragraph of this week's department is sure to arouse skepticism. He says film manufacturers can get along very well without the rank and file of scenario writers. Let there be no misunderstanding along this line. Every week we read in some publication or other that "The film manufacturer is hard pressed for stories," etc. Listen: we know of six big manufacturers of motion pictures who right this minute are stocked with enough material to successfully conduct their scenario departments for the next four or five years. This is a true statement whether or not you are inclined to believe it. We know whereof we speak. And here is another secret: Many of the famed writers who today are yelling their heads off about "injustice," "protection" etc., are the very ones who five years ago were only too anxious to sell photoplay rights to their book and magazine fiction. At that time many had an impression that motion pictures were only transitory and they had no one but themselves to blame when they disposed of their fiction at prices lower than they could gain today. And many of the far-sighted film men—men who were willing to risk their money at a time when the writers were faint-hearted, also paid out their money for the stories which were brought to them by the writers. In fact the wise manufacturers bought many and varied stories, thousands of them. The leading manufacturers are not hard pressed for photoplay plots, and when they are they can buy them. The market for motion picture plots is slower right this minute than it has been for several years. It will improve—the film editors are ready and willing to consider unusual plots—but the writers must come with a cheerful spirit and not with a spirit of antagonism.

GEORGE D. BAKER, former Vitagraph director, will in the future devote all his energies in the production of Metro plays.

PEARL WHITE is very much flattered to know that she has a namesake. G. E. Malliard, Pathe salesman in Philadelphia has christened his newly arrived daughter, "Pearl White Malliard."

## William Gillette

a striking hit in

## "Sherlock Holmes"

Chicago, Ill., June 26, 1916.

Mr. George K. Spoor, President,  
Essanay Film Mfg. Company,  
Chicago, Ill.

Dear Mr. Spoor:—

I congratulate Essanay on the feature for the opening of the V.L.S.E. theatre in Chicago. William Gillette in "Sherlock Holmes" received the highest commendation from our patrons. So great was its success we felt it necessary to prolong the run. It is seldom we are favored with such a perfect combination of star, play and production as in this instance.

Sincerely yours,

Alfred Hamburger, President.

Released through V. L. S. E.



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